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THE "KU-KLUX-KLAN."

WRITTEN FOR THE NEW YORK CLIPPER,
BY D. D. EMMETT.

Here we're not heard of one Paddy Finnity?
The quarest ould chap on top o' the earth;
He lived forty years and kept his virginity,
And washed the fact from the day of his birth.
He said on the "Patch," but lived in "Killgobbin,"
For there he got whiskey both often and cheap;
The houses sind of sleekit and tough, widout rubbish,
In front of the door the mud was knay deep.

But Finnity's house stood on a small rise, sir,
Which made it a little too high for the rookt;
He'd plenty of room twixt the root and the shkies, sir,
They called it a "cashtle" by way of a joak.
The flure it run crooked one side of his cardeen,
In front of the house it looked pevey shtraight,
The chickens flew over widout askking pardeen,
The puggs entered through a houl under the gate.

A hul in the roof it let out the shmoke, sir,
And down a window had one single pash;
To kape out the weather he hung up his cloak, sir,
Which often come tumbling down wid a crash!
'Twas then that ould Finn would swear at the weather,
And pray to the saints to kape him from harm;
He'd pull off his clothes and pile 'em together,
Then jump into bed to kape himself warm.

The sides of the cashtle was open and airy,
Where Finnity often enjoyed the cool shade;
The wind whishtled through from across the pervary,
His door was a houl that the carpenter made.
He'd a jug of ould whiskey that stood on the shelf, sir,
To which he resorted quite oft in the day;
But then his brash kettle was lined wid de pelf, sir,
Which fact of itself would make marriage pay.

The ladies all called him a sulky old craythur,
He never would look at a woman—not him!
He was what yez call a rale wran hater,
An cared not for beauty nor illegant trim.
His ha her did layve his ould mudther forlorn, sir,
And that's why ould Finnity was such a churl;
He cried for six weiks before he was born, sir;
'Twas all through the fear that he might be a gurl.

He met wid a lodge of the Fenian order,
Could march in the mud and not catch a cough;
He crossed o'er the lines to Canada's border,
But come back again while his captain run off!
He always was found wid the party was strongest,
In which same respect then ould Finn was no fool,
He'd vote for the man whose purse was the longest,
For he was a voter all dyed in the wool.

His breeches were made of the besht of sowl leather,
His coat was the one that his grandfather wore;
They were walled unto him, both o'them together,
From that day to this they had never got tore;
His nose it was hook'd like the bill of a parrot,
His eyes they were crooked, though black as a cat
His head was as red as a beet or a carrot;
He wore a pipe under the rim of his hat.

He dressed in the garb of the he-cultee sender,
But then in the style that a beggar would scorn;
He had no respect for the passion called tender,
For the good that he done he might never been born.
'Twas him never acted the part of a suitor,
Nor set up of nights among other queer things;
For he didn't care if he was called a neuter,
"'Tis proof of the pudden is chawing the strings!"

For more than a year there were signs in the weather,
Which to some ould maidens was well an'ersood;
Take this sign and that one, then add them togither,
They surely to Finnity bodie no good.
The wid'ys would twist their ay cross all around, sir,
And hardly take time for the tay to get cooled.
Then nothing at all in the cups could be found, sir,
But Finnity's "Cashtle" or Finnity's gould!

One morning Killgubbin was all in a blaze, sir,
Some thought the do...haw had broke out in the night,
Wid flaming green pooshers they covered the roofs, sir,
And pashtered ould Finnity's fence out of sight.
To send for the praist, then, it was their intintion,
For he could translate the "handwrite on the wall;"
He said the ould maidens would build a convention
"To make ould Finnity marry them all!"

The same avenues they held a big meeting,
The men stood aloof, as I'm after stating,
For devil a word of 'em dare say a word,
The women were led by the wife of Finnity,
Whose neck was as long as a xander's, 'tis said;
She wouldn't wear mourning for nothing but dimity,
Because she was glad that her husband was dead!

The widdys made spaiches as long as a cable,
The maids, being timid, had not much to say;
But when they agreed, all of those that were able,
That Finn should be Ku-Klux'd before the nixt day.
They said 'twas a sin that such muscle and bone, sir,
Should lay alone nights, and often all day, to waste;
'Twas bad for his health to be sleeping alone, sir,
He couldn't do worse had he been born a baste.

Then each one retired unto her own dwelling,
To put on the rig of the Ku-Klux-Klan;
They were so disguised that yez couldn't be telling
Whether these surks was a boy or a man.
Some they were streaked and others were striped,
Like butchers—their pants were rolled up to the knee;
Some walked on four legs the same as a biped:
But none of 'em dasshed they'd "walk up the rong tree."

'Twas late in the night when they all did assemble,
Exactly to the time they were all on the spot;
The ould widdy captain, wid rage she did tremble,
I've forgotten now whether she hurrated or not.
But she was determined to go in and win, sir:
She had no such thing for a rel of her years,
She rode on a mule wid his ribs very thin, sir,
And wore a goat's head wid long jackasses ears.

They drew up in line and the Cap. did address 'em,
And as she was spaiken they all gave a shout;
She said:—"Of this fact she wished to impress 'em
That Finnity couldn't hold out any longer,
They scorched 'im until he shed salt brisky tears;
The Ku-Kluxes kept getting stronger and stronger,
Especially the captain, that wore the long ears.

Says Tim, "I give up! do what you will wid me,
For 'tis all the same unto me in the end;
I'm ready to marry whoever ye bid me,
I'm alone in the world wid never a friend!"
"Go fetch in the praist!" says the Cap. in a flurry,
"He quick! I'd a mind I there is no time to lose!"
The praist he arrived, they were spliced in a hurry,
For a cash'l compensation he could not refuse.

Then every one threw off their Ku Klux disguise, sir:
That an iligant supper they had, I've been told;
When Finnity scarce could believe his own eyes, sir,
'Twas his own neighbors' airls that had played him this
For the praist's benefit a collection he'd take up, [trick!
As many as six times a week is most better pill;
But now he was united lasht time he would make up,
He'd a duty on hand that he meant to fulfill!

Then into the cashtle they rushed helter-skelter,
The boys that stood back were now very brave;
But Finnity welcomed them under his shelter,
They might have a dozen, too, before they did leave.
Then in come the rodier who outside was waitin',
He could smell a dance, yes, for ten miles or more:
He kept up the fashion as the time he was beatin,
His music it kicked the whole house out of the door.

Then Finnity took down his cold watchey bottle,
And could ten to thirsht while the liquor did baist;
He every one said as he waved his throtshle—
"Ye thought the contents had vanished too fasht.
They shtruck the bride's health, and the health of the groom
Were drunk every other hour till the second noshte shook;
But Tim and his bride had slipped out of the room, sir,
Some said they'd went Ku-Kluxin on their own book!

AN ACTOR'S STORY.

WRITTEN FOR THE NEW YORK CLIPPER,
BY WALTER EDGAR McCANN.

CHAPTER III.

I found Mr. Wrencliffe to be a very tall, dark, handsome man of thirty; but not as good an actor as report had made him. He was very conceited, however, and very selfish. One thing proved to me conclusively that he had not been on the stage long; he acted at rehearsal. Most performers object to doing this for various reasons, and I am one of them. When we tried "Damon and Pythias" in the morning I merely walked through, to save my strength for night, and, perhaps, to conceal my powers for the moment from the new company; but Mr. Wrencliffe rushed about and ranted until he became completely exhausted, and I was satisfied that he would fail before the audience. I determined to do my best when the time came, because I had grown to be a favorite with the people of Pentingham and did not desire to loose their good opinion. I frequently noticed Miss Beverly while we were preparing the piece and thought I could detect in her face heartfelt wishes for my success.

Pythias is a weaker part than Damon, and not one generally fancied. Upon Mr. Wrencliffe's appearance the very gracious reception vouchsafed him—chiefly, I think now, because he had a handsome face and figure—caused me to feel somewhat fearful of my laurels; but on my cue I sprang forward confidently and met with encouragement quite as gratifying. Then commenced a contest in earnest. I acted with all the vigor and intensity of which I was capable. As the applause rang in my ears new life seemed infused into my veins and I forgot everything but my part. My voice was full, round, and, better than all, completely within my power; my action, under the fierce excitement which thrilled every nerve, had for the moment a force and beauty which it never possessed before; and, as I swept over the stage, even my walk borrowed a grace and majesty I could not fail to recognize. There is an intoxication about acting a good part in a well wrought play so peculiar and so very distinctly apart from every other form of excitement that it cannot be described. A tragedian, in consequence, who possesses the requisite amount of genius, frequently revels in a region of delight where few other mortals are allowed to come. He feels himself—when so thoroughly absorbed in his character that his individuality is entirely lost; when the figures about him are no longer mere men and women; when the scene is, in short, a reality—completely at the mercy of his imagination. He lives for the moment upon his frantic ecstacy and looks forward to but the one death—the annihilation. The hot atmosphere of the crowded auditory—every creature silent under his terrible spell—the thousand jets of light bringing his single figure into prominence—the scenery—the bustle and confusion attending the hurried march of the plot—belong to no other experience in life, and infect him as it were with their mysterious fascination. Intoxicated with this glory was I on that memorable night. I can yet recall the awe which found those in the wings when I came off from each scene, the applause ringing in my ears and the blood boiling in my veins! Upon the conclusion of the last act I knew I had achieved an amazing and complete triumph. The assurance I received in a summons before the curtain was unnecessary. Victory was mine alone!

This success retained me in my position of leading-man, very much to the chagrin of Mr. Wrencliffe. In all the plays put up afterwards I was invariably cast for the principal parts. He did not approve of this, as may be readily conjectured, and indicated his envy by all sorts of annoyances whenever he played with me. I submitted, however, with as good grace as possible; yet surrendered nothing.

It so happened that Miss Beverly and I were thrown together again soon, when she took occasion to oder her congratulations. They were sincerely given, and I thanked her.

"But," said I, "there's no good wind that doesn't blow somebody ill—to rever se the proverb—and it has blown ill in this instance to Mr. Wrencliffe."

Poor child, how gratified she seemed at the opportunity of expressing her pleasure at my success, and yet how fearful that Mr. Wrencliffe would come upon her as we spoke together! I pitied her, and yet I felt angry.

"Mr. Wrencliffe is a failure here, I think," she returned.

"It would be foolish for me to say that I regret it for his sake, because I don't, and what purpose would such lying serve? O, I am done with this tiresome cant and hypocrisy!"

"You would like to meet some candor, then?"

As ain! She wished to reveal her secret—I must not lose the chance. So I said, quickly:—

"Yes—from you."

"If you could know all!" There was a singular pathos in her words.

"Why not tell me? I may guess much—and can guess anything. Do you not see how wrong, then, it is to be silent? The time is past when you could call my interest in you presumption. Your closed lips and reserve have done you harm. They have, in fact, been playing the game into my hands. You must speak—and at once!"

Any where but where she stood and she would have fallen on her knees. Her spirit seemed to break, and she was helpless. Then—in that one instant—I read—blotted and indistinct as were the characters—something of the struggle which had agitated her since the beginning. O, how I trembled with anxiety to know further!

"I cannot do anything," she murmured, in a strange, sad undertone. "I will only go. A woman is weak and so easily frightened."

She was walking away slowly. I placed my hand upon her shoulder and, in a whisper, begged her to remain.

"No, I cannot. But if you—if you have the same friendship for me that I have for you, you will take my warning. Cease to pursue me, or there may be"—she hesitated, as if seeking a term—"there may be a disastrous end to it all."

She passed from under my hand and was gone. So she too had been favored with some of Mr. Talbot's threats. Well, I was not afraid.

On the next night we were to play the well known American drama of "Uncle Tom's Cabin," in which I was cast for George Harris. A day had sufficed to bring my meditations to a head. I resolved to quit the company. Why should I remain longer? Time did me no good and brought me only fresh misery. True, I was doing well enough in my profession, but that only made me more and more unpopular with my fellow actors, and especially Mr. Wrencliffe. And then there was Amy Beverly—

"Oh, my Amy, mine no more!"

How wretched is a man who has only one absorbing thought! Mine was a madness; to cherish it longer would kill me. I must then fly.

When my scene was called I went on, but not the play nor the audience could rouse me. The idea of leaving Pentingham forever haunted me like fantastic music; I was, in fact, in a sort of dream, and can not remember truly how we got through the first act. In the second my business for the night would end. The part of Harris is the chief in the play, but the lines are not many, and I was glad of it. The representation dragged on slowly. It was with a sigh that I welcomed the last scene of my act and clambered up the set rocks which finish off with the picture. "In a few minutes," I reflected, "we shall be done, so patience, and shuffle the cards."

The ruffians on the track of Harris, the runaway negro, entered and stood by the first entrance on the right. The scene being at bay there follows a parley. I held my share of the dialogue very hurriedly.

"Aint you George Harris, of Kentucky, etc.," asked one in the words of his part, and proceeding with a description.

"I *am* George Harris, and used to belong to Mr. Harris, of Shelby county, Kentucky; but I am a free man now on Heaven's free soil, and the first who approaches this rock to capture me dies!"

"Take this, then!" cried Marks, firing his pistol.

Good God! the thing was loaded with a bullet. The charge entered my shoulder, and, with a gasp, I fell heavily over the rocks. A screaming of women, a rush of men's feet, the heavy thud of the curtain as it fell, and I swooned into silence.

When I returned to sensibility I found myself in the green room and a surgeon bending over me and smoothing my brow. I could tell by the sounds proceeding from the stage that the play was yet going on, and I knew I was safe for the present, at all events.

"Am I dangerously hurt?" I asked.

"Very slightly, sir," answered the surgeon; "a little lower down, however, and it would have done for you, I think."

"I may get up, I suppose? I am a little weak, but there's no pain."

"Certainly, sir, if you wish. I suppose you intend to go home a once. Shall I order a cab?"

I signified assent and in ten minutes was on my way to my lodgings. The surgeon accompanied me and explained the wound. It was quite trifling except that it had caused considerable loss of blood and left me without much strength. The presence of a bullet in the pistol could not be accounted for. The property man declared he had loaded it himself just before we rang up. Some person, it was supposed, had dropped the bullet in afterwards out of mere mischief. The audience were frightened at first, but an explanation from the manager had proved sufficient to quiet them.

"A man puts me in the way of getting shot to death out of mischief, eh?" thought I, as I leaned back on the seat of the cab. "He must be an inventive joker, certainly!"

Upon arriving home I dismissed the surgeon as soon as possible and went immediately to bed. But I could not sleep. Thoughts would throng my mind, and upon the one subject. Poor Job's warning came back with the most singular vividness. I was to be murdered if I did not keep away from Miss Bevery. And then the anonymous letter, which said if I valued my life I must cease my attentions to Miss Beverly. Above all, had not she herself said that the end might be disastrous? What then? Only that Mr. Talbot had tried to murder me! Born assassin, he struck at me in the dark! That his blow had missed its aim was due to the care of my protecting angel.

My first proceeding on the day following was to institute the strictest inquiries among the people of the property room, but their replies were entirely unsatisfactory. The person who had played Marks declared that he had taken up the pistol without noticing it particularly, and was consequently nearly frightened to death at the unexpected catastrophe which finished the second act.

GEORGE C. BONIFACE, Actor.

When the hour for rehearsal arrived, of course my accident formed the topic of conversation. I busied myself in noticing Mr. Talbot. His face was more cheerful than it had ever been in, and he appeared to be unusually full of life. This very naturally provoked me. More than once I had a strong desire to denounce him, but what madness it would have been! As for Amy, she wore her mask, as always.

I resumed my duties in a few days, and upon my reappearance was greeted in the most flattering manner.

I felt certain that Mr. Talbot would not try his first experiment again. He knew, indeed, that I had given orders to the property man to be sure of the firearms in future by charging them immediately before use; so a repetion of his attempt at my assassination in that manner was impossible.

With the healing of my wound the memory of it likewise gradually disappeared, and by the time it was well it was by all, except myself, forgotten. I played nightly and achieved fresh triumphs.

One evening, after the regular performance—it was Saturday—I went to the box office in front of the theatre to get my salary. The treasurer handed me the necessary amount, and I was just going away when he called me back.

"By the way, Mr. Vandeleur, here's a letter for you."

"Indeed! I wonder who can be my correspondent? Thank you."

I took the missive and opened it. The handwriting was certainly unfamiliar. The matter was anxious enough. I transcribe literally:—

MR. VANDELEUR, *Tragedian*.—You know how to obtain admittance into the theatre on Sundays. The back door will be open to-morrow. At twelve o'clock in the morning be alone in the Green Room and you shall hear something most important and greatly to your advantage. A FELLOW CREATURE.

This was written upon French note paper, and the hand was perfectly masculine.

I went immediately to my lodgings and sat down at my desk to think. I argued upon circumstantial evidence. 1. The writing was disguised; from that I consequently could not form any idea of the writer whatever. 2. But the signature and the body of the note, in which there were palpable marks of an acquaintanceship with the theatre, led me to know beyond any doubt that it came from a member of the company. 3. The address, "Mr. Vandeleur, *tragedian*," contained a covert sneer, which proved the writer to be an enemy of mine. 4. Who could possibly have any private communication to make to me? Only one person—Mr. Talbot!

Clearly then, from all this, Mr. Talbot had written the note.

I drew from among my papers the anonymous letter received some time before and compared the two. But in the writings there was every possible dissimilarity. I confessed my sagacity puzzled.

The last question I asked myself before going to sleep that night was, "Shall I go?"

"Yes!" was my answer. "I must find out the mystery which has so long tormented me. Something tells me I shall know all by this time to-morrow night."

CHAPTER IV.

At half-past eleven o'clock on Sunday morning I was at the stage entrance of the theatre. I inserted my hand into an opening where the knob had once been, and the door yielded instantly. I then went in—crossed the stage—passed behind some flats, and found myself in the green room. This apartment was situated in the rearmost quarter of the building. It had but one door, and from the window you looked upon a deep, wide street, far below, called the Palisade, the other shore were large manufactories, at work all the week, and silent as the grave on Sundays.

When I found myself in the green-room I looked at my watch. There were twenty-five minutes to spare. I sat on one of the benches built against the wall, and fell to thinking of the day I had talked with Amy before the mirror, and of all that had happened since then. These thoughts grew painful. I began to walk aimlessly around the room, and I noticed the properties placed here for safe-keeping, to be used in "Mazeppa" on Monday night—the wood work, the quantities of straw, &c. I was to play "Mohammed" and Miss Beverly "Olinska." I went over to the window and looked out. Down, down below, the water crept listlessly by. Across on the other shore were the great steam manufactories, all so quiet. Not a living thing, but a prowling cat on an opposite roof, could I perceive anywhere. I threw myself on a bench and closed my eyes. The day was drowsy, and all about me so silent—not even a mouse stirring—that I gradually fell into a doze. I began to dream. I was with Amy wandering in a dark wood. I could now and then catch gleams of the sinking sun. Soon it was through the gloom in silence. Presently, when night had almost come, just as we were about to pass a great oak, from behind it suddenly emerged a man. He stood directly in our road. Amy shivered with terror. My heart stood still. "Who are you?" I demanded. The man raised his head, and—

I opened my eyes and looked towards the door. *It was moving on its hinges slowly and without noise!*

My heart sank within me, and I was filled with a nameless terror. I listened. Not a sound from any part of the vast building. I looked again towards the door. It was open about a foot. I felt that some one was hiding behind it.

"Who is there?" I cried.

No answer. I endeavored to free myself from the rope which bound me. For one thing it was so tightly twisted about my wrist that it pained me. But every effort was useless. I fell back upon the bench and closed my eyes. My power of thought seemed to have left me. All kinds of odd ideas chased each other through my mind. My head ached. I felt a kind of nausea. But above everything I was conscious of being in some horrible peril.

I opened my eyes again and looked toward the door. It was in the same position as before. But I felt certain as ever that some person was concealed behind it.

"Whoever you may be show yourself!" I cried, unable to stand the torturing suspense.

"I cannot move. You need not fear me."

There was another short silence; but I was quite confident that my challenge would prove effective. While listening the impression came to me that I had been drugged during my sleep. I could, indeed, sensibly detect the odor of chloroform. A purple or so shaped when the door moved slowly on its hinges—I heard the tread of a heavy foot—and a man stepped into the room and stood before me.

A very tall, dark, handsome man or thirty. It was Mr. Wrencliffe!

I was dumb from amasement. He stood staring at me, trembling in every limb. His naturally dark skin had turned livid with terror.

"What is the meaning of this?" I asked.

He made an attempt to answer, but it seemed that fright had deprived him of his voice. He put his hand on the door-knob and steadied himself.

"I ask you what is the meaning of this, Mr. Wrencliffe?" I repeated.

"You—you have kept the appointment," he answered hoarsely.

"Yes, I have. But I can assure you that I will pay no attention to any communication you have to make unless you release me first from these cords."

"You'll hear all I have to say in very few words. I intend to kill you!" He clenched his fist and I saw a terrible light kindling in his eye.

"What do you mean? Are you mad?" I demanded in the most absolute astonishment.

"If I am you've brought me to it. I hate you! do you know that? And I am going to murd—to kill you!" His tongue refused to pronounce the word murder.

"What have I ever done to you, my good man?" I asked in a kinder voice. I began to be fully impressed now with my first idea that he was out of his head.

"Shall I tell you? We've got plenty of time and there's no need to fear of interruption. I've secured every door in the place. Well, I *will* tell you."

He came over to where I was lying and looked me straight in the eyes.

"You think yourself a great actor. Because you made some friends among the people here by giving them money, I suppose, and getting them to cry you up every night when they come on in orders, you imagine that you're another Kean. But you're not! I wouldn't have sanged it so much if you hadn't injured *me*. You ruined my Damon the first night we played; you did, on purpose, by heaven!"

"How can you say that, Mr. Wrencliffe? I was obliged to let you have your own way in everything concerning the piece. You played the principal character, and had three chances to my one of coming off with all the honors."

"But you had your friends in front—all paid to crush me and elevate you."

"I give you my honor, my good sir," said I, very calmly, for I felt that it was best, "that I have not one friend in all Pentingham. My acquaintances here are the members of the company and the person with whom I have lodgings."

"It's a lie!" screamed the man before me. 'You have been working against me ever since I came here. You've been trying to get me discharged from the theatre. You brought you to England? There are plenty of theatres in your own country. Yankee actors are not wanted here. Englishmen want men like me; do you know that? I am an Englishman and a born actor. The stage was the only inheritance my father had to leave me. On the Norwich circuit he was the first tragedian of his day!"

"My dear sir," I returned, "it is of no interest to me what you or what your father was. Only set me free."

He began to walk furiously up and down the room. His passion had entirely overcome the fright which possessed him in the beginning. But he was for that reason the more dangerous. Presently he halted in the middle of the room.

"Do you know who put that bullet in the gun on the first night of 'Uncle Tom's Cabin?'"

I was too annoyed at the question to reply.

"I did it! The attempt failed; but I'll not fail this time," he said.

"You intended to murder me, eh?" I demanded.

"I did; and I intended never to be found out."

"You still persist in your intention of taking my life?"

"I do, by Heaven!" He added a terrible oath, and struck me in the face with the back of his hand.

The blow was painful enough of itself. The indignity hurt me more. I lost my temper.

"If you fail this time," said I, "God help you!"

"I'll succeed at the risk of detection. I've laid my plans, and you can't possibly escape; so, my friend, you had better begin your prayers at once if you intend to say any." He laughed and went over to the straw pile in the corner.

I watched him attentively, wondering what he meant to do. I was not long in suspense. He deliberately gathered up the straw, and piled it along the side of the room. Then, taking the pieces of wood work one by one, he threw them upon it. He next produced a large bottle of turpentine and sprinkled it over both.

I was to be burned alive!

"Now," said he, when he had finished, "it is two o'clock, your hour has come."

For the first time I noticed that his utterance was thick. He had been drinking. I felt keenly the terror of my situation. Cold perspiration broke out on my brow. I began to pray. The straw once on fire I was a dead man! I could perceive no hope of escape whatever.

The devilish villain who had so cunningly planned my fate, went to the door.

"Have you ever played 'Sardanapalus?'" he asked unfeelingly. "Your end shall be like his. Farewell!"

He scratched a match on the wall and lit the straw. It blazed up instantly. Seeing it well lighted he went out of the door, closed and locked it.

I was alone with the remorseless element.

At that moment my energies all returned. I screamed and yelled—tugged at the cords which bound me—and tried with all my strength to break them. But it was useless. I could not move two inches.

The fire blazed up with infernal energy, leaping from one bundle of straw to another, and enveloping the dry fire wood. The heat scorched my face.

I cried aloud to Heaven for help. I besought it for any death but the one before me. Still the devouring monster fiercely stole towards me, burning the paper on the walls, singeing the very ceiling. The benches opposite where I lay caught next, the smoke was thick and stocking, and I could scarcely breathe. Yet I dare not close my eyes. For the first time in my life I knew what it was to be in Death in the face. Presently, through the murky gloom, by the fitful glare of the flames which horled themselves upwards, I saw the mirror become gradually wrapped about, and, almost before I could comprehend, it fell with a horrible crash and was smashed into noth-

ing. Again and again I called to Heaven for mercy. It seemed that I was forsaken.

Hark! I heard a knocking at the outer door. Of course my infernal enemy had locked it, and whoever was endeavoring to get in might beat there forever. I screamed frantically in the hope of being heard, but my voice was stifled with the smoke. It could not have penetrated the walls of the burning room.

The flames were upon me!

Like writhing serpents they twisted about my feet. My hair burned. The pain commenced to peel off my cheeks. Torture! Torture!

In that moment a thought struck me. With my feet, which had been free from the beginning, I pulled a mass of burning carpet within reach and thrust my hands into it. The pain was agonizing—but the lithe cords caught.

I was free!

I shut my eyes—tore myself from the bonds which crossed my breast—fell upon my hands and knees, and crawled swift by across the floor until I reached the door. By holding my face to the ground I escaped suffocation. The open window carried much of the smoke and flame upward.

I reached the door and pushed it in the hope of its being by this time burnt from its hinges.

But, by the Heaven above me, it was firm as ever!

I could fight no longer. I fell over, fainting and exhausted.

* * * * * * *

When I came to I was lying in the parlor of a neighboring public house. At the moment when I fell into the swoon the crowd which had been thundering at the outer entrance burst it open and poured in. It was but an instant before they found the room where the fire was and where I lay nearly crisped alive. I was seized and borne into the open air. That promptitude saved me.

CHAPTER V.

When I opened my eyes my first question to those about me was, "How long have I to live?"

A short man with spectacles, whom I at once recognized as the surgeon, answered that I was in a very perilous condition. It would be very wrong to deceive me. He regretted to say that I might not live two hours longer.

"I wish to see a certain person at once if that is the case," I rejoined, as well as I could. "Send somebody for Miss Beverly. She lodges at Carleton's Hotel. Tell her that I am about to breathe my last possibly, and have something to communicate to her."

Then I fell back upon my pillow and closed my eyes. The pain of my burned face and hands was beyond anything in imagination. I endeavored to forget it in prayer.

It seemed an hour, but may not have been so much, before I heard the door of the room open again. When at last some one entered I looked up and found myself face to face with Amy Beverly.

The surgeon beckoned to the nurse and they both retired.

"They tell me that there is imminent danger of my death, Miss Beverly," said, I calmly, "and I wish to say a word or two to you and to hear some explanation from your lips."

Her face was deadly pale and had a scared look—the same scared look which had always come over it when she talked with me in the days gone by.

"Your reticence, as I warned you it would, did you harm. I could not conceive a cause for it and I read the riddle in my own way."

She listened, but yet seemed unable to comprehend.

"You remember how I spoke to you long ago of Mr Talbot's extraordinary influence over your actions. You know how he intruded upon us whenever we were together. You do not know that he threatened me in an anonymous letter——"

She strove to speak. I understood then that she had been told of the letter. I continued:—

"Will! putting so many things together, when my life was attempted, on the night of 'Uncle Tom's Cabin,' I naturally suspected Mr. Talbot of the treachery. I was mistaken. It was Mr. Wrencliffe!"

Then briefly but plainly I related the fearful escape I had made from him but a few hours before. She heard me, still in silence.

"Fore I lie, it can be on my dea'h-bed. I beg of you, whom I have loved from the first and love now beyond anything in the world, to dissipate torever the agonizing doubt—the gloom of suspense—which has filled me since the first night we met."

Then she spoke. Her story was brief. It seemed that a pressure of family difficulties had forced her upon the stage. Her father was heavily in Mr. Talbot's debt. That very money loaned in a time of the greatest need, had, guinea by guinea, linked her to Mr. Talbot himself. No doubt he loved her—deeply and honestly—and she had been satisfied to marry him until she met me. From that instant she was no longer happy. Even struggling with all her might her resolve on sometimes gave way, and she unwittingly permitted me to obtain a momentary glimpse of her new-born passion. Then it was that Mr. Talbot grew jealous and made his threats. But she now believed that, come what might, he would have never attempted to carry any of them into execution.

This was all of the mystery. As the words slowly fell from her lips, the weight which had laid for so long upon my heart was partially lifted off. She stood out before my closed eyesight, pure and beautiful. I loved her more than words can tell. The shadows began to steal into the room as twilight crept over the earth, and taking her hand in mine—mine, all burnt and yet painless then—I looked up to God and prayed He might never part us.

THE END.

OUR PORTRAIT GALLERY.

GEORGE C. BONIFACE.

This well known actor was born in this city, at No. 415 Broad way, at the corner of Lispenard street, on Nov. 24, 1832, and made his *debut* on the dramatic stage Sept. 12th, 1851, at the Holliday Street Theatre, Baltimore, Md., then under the management of Mr. Thaddeus Barton, as Capt. Bierbeter in the "Rough Diamond," and met with such success that he was immediately enrolled as a memoer of the stock company, and remained there some three months, going thence to Pittsburgh, Pa., and acting under the management of Mr. J. C. Foster. At the close of that season he was engaged for the summer in Philadelphia, Pa., and returned to Pittsburgh for the season of 1852-3, during which he acted Mr Harcourt Courtly for the first time. Thence he went to Cleveland, O., and to Wheeling, Va. For the season of 1853-4 he was engaged at Richmond, Va., and during the summer traveled through New York state with a company under the management of Messrs. Marsh and Ellsler, and returned to the Richmond theatre for the season of 1854-5, under the management of J. H. Taylor. During the summer of 1855 he joined Manager Ellsler's company at Cleveland, O., and the following season was engaged at the Holliday Street Theatre, Baltimore, Md., opening in Romeo, and played Don Felix in the "Wonder," and Ingomar for the first times; also played the second business to Edwin Forrest during an engagement that season. At the close thereof he visited Washington, D. C., and acted there during the summer, and the following season (1856-7) returned to Richmond, Va., being engaged for the leading business. During the following summer season he was engaged at the National Theatre, Philadelphia, Pa., under the management of Mr. John Drew, opening in the character of Sir Rupert in the "Wild Goose." Date Miss Mary Devlin playing the Maid Queen, Joseph Jefferson, Somnambo, and Edwin Adams, Amphineo. For the following season he was changed at the Holliday Street Theatre, Baltimore, Md., but remained only a short time. On arriving in this city he was immediately engaged by the late Wm. E. Burton, to return to the Front Street Theatre, Baltimore, for a brief period. At the expiration of his engagement he returned to this city, opening at Burton's Theatre—afterwards the Winter Garden—as Sir Oliver Surface in the "School for Scandal," being a substitute for Mr. Burton, who was unable to appear. Shortly thereafter Miss Charlotte Cushman played an engagement, and Mr. Boniface acted with her Macduff, Max Harkaway, &c., and accompanied her to Boston, Mass., acting with her there for a short period. Returning to New York, he was engaged at Niblo's Garden, then under the management of H. C. Jarrett. Then he made a tour through the New England states, and on his return was engaged at the Chatham Theatre for the season of 1858-9, when and where he played Prince Hal, in "Henry IV," Henry Wallack, James W. Wallack, Jr., and Mme. Ponisi being in the cast. He was next engaged by Messrs. Fox and Lingard, when they assumed the management of the old Bowery Theatre, and remained there until the summer of 1860, and when the New Bowery opened he assumed the management of the old, but did not meet with great success. He held out, however, for some five months, when, receiving a flattering offer to join Fox and Lingard at the New Bowery Theatre, he accepted it, and remained there until 1864. On leaving he received a complimentary benefit, on which occasion he was presented by his friends with a service of silver plate, and the receipts of the house amounted to nearly $1,600, the full amount of which was presented to Mr. Boniface by the management. The following season he played star engagements through the south and west, and in 1865 sailed for California, where he acted in San Francisco about six months under the management of Thomas Maguire, returning to New York he fulfilled a few star engagements and then joined the company at the Olympic Theatre in this city, then under the management of Mrs. John Wood. At the close of the season he was engaged at Niblo's Garden, where he played Hertzog, in the "Black Crook," on its original production and during its first run. Leaving there he joined Miss Lotta in Keene's company and traveled throughout the country, who next engaged at the Theatre Comique to act with W. Horace Lingard, then returned to Niblo's Garden for a brief time, playing Misswyer in "Little Emily," and went thence to the Grand Opera House, acting the leading character in the spectacular drama entitled the "Twelve Temptations." During the past summer he played a star engagement of six weeks at Wood's Museum, and during the present season is acting at the Globe Theatre, in Boston, Mass., where he has become a favorite.

THERE is a preacher out west whose praise is thus sounded by a local paper:—"I have repeatedly heard the most fluent men in America, but there are times when the flame of his path so kindles everything into a roar that moves your soul to depths harmoned by few other meal".

A REVERIE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY KIT CLARKE.

I said my life is dreary,
My heart is very sad,
No happiness is here—
I would that I were dead.

I looked and saw an eye,
Into my soul it shot;
Ah! no, I'll never die—
How happy is my lot.

VALKING EFERY BLACE.—No. 16.

WRITTEN FOR THE NEW YORK CLIPPER,
BY OOFTY GOOFT.

Now dis vas someding like vedder, Sharley; dis looks as of March vasn't driving to made a April fool of kineelf. I always hade to saw cold vedder in der frond part of Shoring, cause id makes eferyding grid rise so much hider. Eferyding tooks longer to grow—all de tiums and beaches and greeseberries, and such a fruit of dose kind don't vas some accound dill long after you gid dired vas it for dem. I dell you, oit Shmardey, dere don't vas anyding in der vorid any nicer as nice dings to eat, und you can't gid dem mitoud der vedder vas in fator of dem; consequerventir I always like to saw nice mildy vedder just before der first of Abril, so dot I can be sure bout der fruid und dings. Dot's kinder dundy Sunday, and id! Well, dis month is der vindiest month in der hole year, und you can't exbect someding else. Leds gid ofer on der oder side of der shdreet, den ve vill be out of der dusd. You'm a dused boy now, Sharley, und I don't dink dot id vood hurd neider von of us of ve vead und god shweebed off. I dell you vot ve'll do—ve'll run in here in Frank Kerns' und Eddy Powers, und vell ah veash you neider off. Come in und I'll made you gid agwainded mid some of der shdudends.

Dot's olf boy Frank ofer dere by dot ife and ivy bunch bowl, und he's von of der finest und best fellers in der vorld. Ven dot comes to performing dere don't vas any of dem dot kin got avay mit him. I don't care vere you go to found dem. Out-lite of der brofession he is a gendleman in etery vay, shape und form, und verever he vans is got a hole eraudiny of friends. So much for being a ub und ub young feller. Dot gendleman behind der bar, dot shmiled ad us ven ve came in, vas Eddy Powers, und I'm de ing you, Sharley, dot's a boody hard madder to told vich is der nicest feller, him or Frank. Dis blace is a grade resord for der boys, und after der shows vas ond, of you run in here, you kin always found a hole bardy of dem blaying seben und, maibbe, und seben a dings like dot. Dey do a nice biss ness, und of dey'm oney shmart und pud away a dollar or dwo on der ice etery vonce or dwice on a vile, dey vill had a block of brown shdone houses a biece. I vood like to saw dem had more money as John Jacob Shteward, cause dey'm a bair of aces, und dere aind anyding in der back dot lays oier dem. Led's gid a glass of hot sassyparilla, mit a vater million in id, und vile ve're sucking id droogh a shdraw I vill bind ond some of der rounders to you und dell you who dey am und all bound dem. Sid down und I'll unfold my dale.

Dose dwo young fellers dot's going dot dish of bickled dribe a boody lively racked is Foley und McIntyre, der sdar und dance fellers, und dey'm immense. Dey'm blaying ofer ad Tony Pastor's, in der Bowery, und dey'm grade favorides mit dem ofery von. Dey do a ingin rubber act—drow summersets und dub dibs und dings all der dime dey'm singing, und dey hafe made a big hit in New York. Dey vas drafeling mit Barney, Hart und Ryman's Minstrels last vinter, und verever dey vent dey made der beeble look vild. Dey'm goot singers und dancers, und ven dey come ond dey'm always sure of four or five come ond agains. Foley is von of der finest rooders on der shdage, und he krebs der house in a roar all der dime. He is carrying on und raising der doose ven he is ond, und he puds etery von in der bead of bully good humor. Vat dey do is done neat und glean, und dey vill blease any audience in der vorld dot is villing to got bleased mit a couple of goot berformers. I bleaf dey'm going to drafel dis summer mit some von of der canvas shows, und verever der go der beeble vill had der bleasure of seeing dwo raddling good berformers. Dey'm young, sharb, shmard, und shuck full of daland, und of dey keeb on doing der besh dey can, by der next vinter dey come to dis city dey kin had anyding dey vant. Bully for dem.

"I loaf der merry, merry sunshine." You often heard me shboke boud Johnny Queen, didn't you, Sharley? Veil, dot feller vorking dot glass of ale, as of dot dashed goot to him, is Johnny, und of he alnd a raddler den I don't know der difference bedween a preisen unit a nine dollar bill. He is old New York faloride, und von of der most usefullest men on der shdage. He kin do anyding, und I don't care vat you vant him to do he vill git avay mit id und cofer himself all ofer mit glory. He is likevise also blaying mit Tony Pastor, und verever he shows his shmoud in ifond of der feedlights efery von in der house hids deir dwo hands togedder. He kin do anyding—sing, dance, act

NEW YORK CLIPPER BUILDING,

S. E. Cor. Centre and Leonard Streets.

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in this handsome and substantial edifice, well located on a good business thoroughfare, and fitted up with all the modern conveniences; including heating by steam, with water facilities on each story. Terms reasonable. Application should be made at the

NEW YORK CLIPPER OFFICE,
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NEW YORK CLIPPER.

SATURDAY, MARCH 30, 1872.

NOTICE TO SUBSCRIBERS.

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FRANK QUEEN, EDITOR AND PROPRIETOR,
Corner of Centre and Leonard streets,
Box 3,540 New York P. O.

NOTICE.

ADVERTISERS must hand in their favors before 6 o'clock on Monday evening, in order to have them appear in that week's issue.

To Correspondents.

☞ We never answer questions by mail. All addressed to us seeking information will be answered through this columns only.

ORRIN.—In the case of a base runner being at first base when a fair ball is struck and fielded by the pitcher to the first baseman, if the player occupying the base holds it while the striker is being put out at first, the former cannot be put out unless he is touched on the base by the striker is put out. If afterwards, he is entitled to a point. has touched while off the base. The rule is, that the moment the striker is put out that moment every base runner ceases to be forced off. The player you refer to was "not out." The umpire decided wrong.

R., Boston.—Burrows is from the Tri-Mountain Club, of Boston. Cone is from the Rockford Club, and Jackson from Rochester, N. Y. The present team includes Geo. and Harry Wright, from Gotham; and Kimberlock, of New York; Gould and McVey, from Cincinnati; Birdsall, from Union, of Morrisania; Rogers, from Star, of Brooklyn; Leonard, from Irvington; Barnes, from Rockford; Schaffer, from Atlantic; and Ryan, from Expert, of Philadelphia; Spalding, from Rockford.

YORK, Pa.—"A and B are playing backgammon: A is home, and tossing off, throws five—trey—has one on his six, three on his trey and three on his ace. B has one on his ace, and moves a trey up and takes it off for a five. B then bets A that he must move a five and take a trey off. A then takes the bet, stating that he can play it either way, but by playing it a trey and taking it off for a five he makes his game good, and that his play is strictly correct. Who is right?"..... A.

S., Sauk, Kansas.—1. Williamsburgh is now a part of Brooklyn city, and is governed by one and the same mayor. 2. The holding of the last census, the population of New York city was 926,341. Williamsburgh is not incorporated with New York, it being on Long Island, and separated by what is called the East river. A C loses his bet.

Q., San Jose, Cal.—Coupon bonds, payable to bearer, have a number of printed coupons attached, which, as they fall due, can be cut off and presented through the usual channels at the treasury department for payment. Very frequently the latter is cut off at the mint. Registered bonds are registered in the name of the holder.

THOMAS, Rio de Janeiro, S. A.—The fastest time made by the Liverpool tugers was made by the Iwman steamer City of Brussels, 7 days 19 hours and 10 minutes, from New York to Liverpool in 1869, in December, 1869. We do not know what the spirit of the Age's time was.

ENNOC, New Orleans.—1. No, she is not. 2 Yes. 3. It is in reporting matters, but not theatrical; the *Era* occupying the same position in that respect in England that the CLIPPER does in this country.

HENRY STANLEY, Westboro.—1. The time given out for that race was manifestly incorrect, and therefore does not go on the record. All bets made upon it should be drawn. 2. Four times, 60 cents each insertion.

PATTY, Philadelphia.—The population of London, Eng., is 3,260,000; while the aggregate of the eleven larger cities of the United States is 3,801,347, leaving a balance in favor of the latter of 459,347.

J. H. BLAKE.—"A, B and C are playing three-handed cribbage; A pegs a ace, B a five, C a five, A a three, B a four, C an ace and A a deuce, claiming a run of one, two, three, four, five. Can he do so?"..... Yes.

INQUIRER.—The Professional and Amateur Association B. B. Book for 1872 was issued March 25th. Clubs belonging to these associations can now have their books by writing to the association secretaries for orders on Mr. De Witt.

ST. LOUIS.—The winning score in the smallest score was that of the Keokuks and Cleveland club match, played at Fort Wayne, May 4th, 1871, with the score of 2 to 0 in a full game against the Cleveland nine.

R. B., Trenton, N. J.—Lozone and Blot ascended to a height of 414 inches above Paris, France, Sept. 15th, 1804, that being the first ascent for purely scientific purposes. The record is not full enough to enable us to give a satisfactory answer.

SAM, Cincinnati.—Fuller Brown is, on record, the late champion oarsman, pulled a mile and one-eighth in 7min. 7sec. Guess you're mistaken in regard to time made by the party you refer to; but he can sweep the board.

MORRIS, Lancaster, Pa.—A and B, having killed 11 birds each, are entitled to the first two prizes, the gun and watch; C having killed 9 takes the $10. You are mistaken in saying that we have ever described other rules.

BROOKES, Reading, Pa.—The two who throw 43 are entitled to the horse and wagon, and can mutually agree as to their division. The 15 throw takes the harness, and the 42 throw has no claim whatsoever.

R. D., Wilmington.—*1. If the referee was satisfied that the shooter missed, it is scored against him. 2.* The bird must be shot on the wing, or scored a missed bird.

F. B. S., Columbus.—Means, Reist, Griger and Wright, having each killed 5 birds, take the three first prizes, and arrange among these selves as to the division.

L. KNOXT, St. John.—There are no recognized rules for the game, and if you play it, you must first agree upon them among yourselves.

OLD SPORT, Auburn, N. Y.—If the number was the box, then he must pay $10 to C. But if his partner's number drew it, then C must pay 1 one dollar.

CH. M. Y., Houghton, Mich.—The trumps card having been turned and a trick taken, B cannot object on the ground that A had dealt twice.

O. V. B., Indianapolis.—1. In the regular game of euchre a player going it alone may not appropriate his partner's best trump. 2. Railroad euchre is not a generally recognized game.

YANK, Chicago, Ill.—As the ball did not occur in the round that the Jack was turned up, A was entitled to the count therefor.

CINCINNATI.—The lady you mention, we believe, is in California, probably starring with some of the companies in the interior towns. Send your address to this office and money will be returned.

C. S., Bloomington, Ill.—As B was paid his two dollars in putting up the stakes, A was out of debt to him, no matter which player won.

W. O. W., Scranton, Pa.—Negro minstrel companies do not employ "light or heavy balancers." Apply to one of the dramatic agencies you see advertised in the CLIPPER.

CLIFF, Allentown.—The highest of the city steeple, this city, is 286 feet, and it rises above high water level 336 feet. Cannot give you the altitude of the others you mention.

DANIEL O'S., Brooklyn, E. D.—At cribbage, Jack, 2, 7, 5, all hearts, of which 4 turned up, counts four for fifteens four for sequence, five for flush and one for his nob, or fourteen in all.

W. S. F.—Finding that he could not arrive in this country in season for the engagement, a telegram was sent him by his agent not to come.

MOLLIE AND NELLIE, Troy, N. Y.—1. It is simply a matter of opinion which is the best organist in this city. 2. The Conservatory would be best.

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N. DUREY.—As you said nothing about their return at the time of sending them, they were not preserved, we are sorry to have to report, but wish you had notified us earlier.

PATRICK CAREY, Haverstraw.—On leading your five, at forty-five, every other player was obliged to play a trump if he had one, even a five, if that was the only trump.

CONWAY EXTENSION.—1. 2. There are no statistics by which to answer queries one and two. 3. The son of an American consul born abroad is eligible for the presidency.

RANDY LAFAYETTE.—1. Joe Coburn fought Ned Price, Harry Gribben, Mike McCoole and Jim Mace (twice). 2. Neither; it was a draw.

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MANASSAS.—Mike Coburn and Patsy Sheppard fought a draw in the ring in which Joe Coburn and Mike McCoole were to have fought in 1866.

T. J. BROWN, Greenport, L. I.—John C. Heenan's weight when he fought Savers was 178 lbs.; when he met King, 196 lbs. He stands 6 ft. 1¼ in. in height.

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J. W. J., St. Catherines, Ont.—Horses take their ages from the last of January after being foaled: a colt foaled in February or March is one year old on the 1st of January following.

T. S. S., Kidora, Ia.—1. Running but one point to go, and his Jack being low, went out first. 2. At regular all fours the party playing low, and the one that takes it is entitled to the point.

F. H. N., Humboldt, Tenn.—1. Subscription expires with No 99, Vol. 20. 2. A. T. Stewart's building occupies an area of about two acres, having ten acres of flooring on five stories.

CONSTANT READER, Thirteen.—No record. We are confident, however, that the distance you mention has never been accomplished in public.

OLD SCRIBBLER, Sacramento.—The four parties who threw 43 each are entitled to the gold watch and diamond ring. The thrower of 42 has no claim.

COWHERDER, Trinidad, Col.—We are afraid that it is a hopeless case, but you can try an ointment made of gunpowder and lard, rubbed on the body.

S. P. S., Harrisburg, Pa.—We have no record, but if our memory serves us correctly, Ella Racke opened at the Metropolitan Theatre, afterwards the Winter Garden, in 1858, acting in "Horses."

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C. S., Bloomington, Ill.—As B was paid his two dollars in putting up the stakes, A was out of debt to him, no matter which player won.

W. O. W., Scranton, Pa.—Negro minstrel companies do not employ "light or heavy balancers." Apply to one of the dramatic agencies you see advertised in the CLIPPER.

CLIFF, Allentown.—The highest of the city steeple, this city, is 286 feet, and it rises above high water level 336 feet. Cannot give you the altitude of the others you mention.

DANIEL O'S., Brooklyn, E. D.—At cribbage, Jack, 2, 7, 5, all hearts, of which 4 turned up, counts four for fifteens four for sequence, five for flush and one for his nob, or fourteen in all.

W. S. F.—Finding that he could not arrive in this country in season for the engagement, a telegram was sent him by his agent not to come.

MOLLIE AND NELLIE, Troy, N. Y.—1. It is simply a matter of opinion which is the best organist in this city. 2. The Conservatory would be best.

T. J. Malone, Ga.—B. with but two to go, and making low, Jack went out before C with his high game, because the point for game in the last is not to be touched.

D. L. O., Provi ence, R. I.—In regular euchre you can order the trump card up and go it alone, but you may not take your partner's best card.

N. DUREY.—As you said nothing about their return at the time of sending them, they were not preserved, we are sorry to have to report, but wish you had notified us earlier.

PATRICK CAREY, Haverstraw.—On leading your five, at forty-five, every other player was obliged to play a trump if he had one, even a five, if that was the only trump.

CONWAY EXTENSION.—1. 2. There are no statistics by which to answer queries one and two. 3. The son of an American consul born abroad is eligible for the presidency.

RANDY LAFAYETTE.—1. Joe Coburn fought Ned Price, Harry Gribben, Mike McCoole and Jim Mace (twice). 2. Neither; it was a draw.

M. C. B., Milwaukee.—The best standing jump on record, level ground, is 13 feet 5½ inches, by Ed. Searles, Utica, N. Y., Sept. 23d, 1870.

CASE W. J.—Ned O'Baldwin arrived in this country, from Kingland, Dec. 1867; Joe Wormald, Aug. 4th, 1868; Jim Mace, Sept. 14th, 1869. 2. Do not recollect the date.

MANASSAS.—Mike Coburn and Patsy Sheppard fought a draw in the ring in which Joe Coburn and Mike McCoole were to have fought in 1866.

T. J. BROWN, Greenport, L. I.—John C. Heenan's weight when he fought Savers was 178 lbs.; when he met King, 196 lbs. He stands 6 ft. 1¼ in. in height.

ATHLETICUS, Fairhaven, N. C.—The ball from the pitcher is only dead when it accidentally strikes the bat of the batter or hits the umpire.

J. W. J., St. Catherines, Ont.—Horses take their ages from the last of January after being foaled: a colt foaled in February or March is one year old on the 1st of January following.

T. S. S., Kidora, Ia.—1. Running but one point to go, and his Jack being low, went out first. 2. At regular all fours the party playing low, and the one that takes it is entitled to the point.

F. H. N., Humboldt, Tenn.—1. Subscription expires with No 99, Vol. 20. 2. A. T. Stewart's building occupies an area of about two acres, having ten acres of flooring on five stories.

CONSTANT READER, Thirteen.—No record. We are confident, however, that the distance you mention has never been accomplished in public.

OLD SCRIBBLER, Sacramento.—The four parties who threw 43 each are entitled to the gold watch and diamond ring. The thrower of 42 has no claim.

COWHERDER, Trinidad, Col.—We are afraid that it is a hopeless case, but you can try an ointment made of gunpowder and lard, rubbed on the body.

S. P. S., Harrisburg, Pa.—We have no record, but if our memory serves us correctly, Ella Racke opened at the Metropolitan Theatre, afterwards the Winter Garden, in 1858, acting in "Horses."

...ds' room, Newark, Harry Duval defeated a player from Orange, by 329 points in 1,000.

IN ROCHESTER.—The Garniers and Maurice Daly gave an exhibition at Dieffin's rooms, Rochester, N. Y., on the 22d.

A LETTER addressed to the Dion brothers has been received at this office.

BASE BALL.

THE FIRST PRACTICE GAME IN BROOKLYN.—Should the weather be fine on Saturday next, the ball players resident in South Brooklyn intend to have a scrub match on the old Star grounds at Carroll Park at 4 P. M. This old locality has been the scene of all the opening games of each season for the past ten years, as the grounds can be played on weeks before the fields can be used. Play can not be enjoyed at the Capitoline or Union grounds until the middle of April.

MUTUAL CLUB, OF MEMPHIS, TENN.—On the 19th inst. this club held a re-organization meeting for the season of 1872 and elected the following officers:—President, John W. Smith; vice-president, H. G. Dukes; treasurer, C. S. Fagan; secretary, Joseph Marsh. They are getting an enclosed grounds in order for the season and will be pleased to receive a visit from any club in the south, or any club taking a trip south. They have a good nine, composed of the following players:—C. Jake Levy (from Montgomery, Ala.), pitcher; M. Watson, s. s.; Tom Meath (from Manhattan College, N. Y.), Burke, Winters and Jas. Meath on the bases, with McLean, Dowling and Miller in the field. With six of the nine and three subs. they defeated the Rexfords on St. Patrick's day; score, 33 to 8.

PEDESTRIANISM.

WM. H. ABBETTS and Wm. H. Young, who've met more than once before, have been matched, we learn, to run one hundred yards, 24 feet scratch start, for $250 a side, at Suffolk Park, Philadelphia, on the 15th of April. The sum of $25 a side is now up in the hands of Mr. Walker, which is to be made into $100 on March 20th, the balance to be staked on April 13th. Mr. Walker has been appointed stakeholder and referee.

CHARLEY MILLS, the pedestrian, while attending on Capewell, of Aston's bitch Fly, at a rabbit coursing sweepstakes at Brampford, near Birmingham, Eng., recently, was knocked down by the crowd and had his collar bone broken.

THE TRIGGER.

A VERY EXCITING pigeon match was shot by C. Hayler and W. Denley, at Holt, Worcester, Eng., on Feb. 29th, for £30, ten singles each, 21 yards rise, the field (a very small one) the boundary. Both gentlemen having killed all their 10 birds in first rate style, agreed to have 3 more each, at 22 yards rise. These also all fell, when they further agreed to have 3 more each, at 25 yards rise, every bird being killed, but the last shot by Hayler was found to be three inches out of bounds, which decided the match in favor of Denley.

MR. W. GREGORY, a fine pigeon shot and angler, died on March 3d, at London, Eng. He was the prime mover in establishing the Gun Club shooting grounds, at Shepherd's Bush; the Junior Club, at Hendon, and the Western Gun Club at Hammersmith.

TWO CELEBRATED HORSES.

Philip Astley was undoubtedly the best horse tamer of his time, and, as a judge of what may be called "trick horse-flesh," he has, perhaps, never been equaled. He generally obtained his stud from Smithfield, caring, as he said, "little for shape, make or color; temper was the only consideration." He rarely gave more than five pounds for each. For this price he had obtained his accomplished horse Billy, a great popular favorite, playful as a kitten with those he knew, and deeply versed in all the learning of the circus. Billy could fire off pistols, take a tea-kettle off a blazing fire, lay the cloth, arrange cups and saucers, and invite the clown to tea. All agreed that he could do everything but talk. But one day Billy was arrested by the sheriff, not on account of any extravagance of his own, but owing to the misconduct of a groom, one Saunders, to whom he had been lent. Saunders had been many years in Astley's employ, and had borrowed Billy to exhibit him by way of private speculation. This terminated in the prisonment of Saunders in the Fleet, and the sale of Billy to the highest bidder. For three years the favorite was lost sight of. Accidentally two of Astley's "riders" discovered Billy drawing a cart in Whitechapel. There could be no question of the fact, for upon hearing a peculiar clicking together of the nails of the forefinger and thumb—one of the signs or sounds Astley had always employed in training his stud—Billy had pricked up his ears, pranced and danced in a very remarkable manner. The recognition was mutual. Billy's present proprietor was well content to part with him at a very moderate price, "for," as he explained, "though he's the best tempered creature breathing, yet sometimes he does cut such very rum capers that we calls him the mountebank." Forthwith Billy was restored to his friends; all was forgiven, and he re-appeared in the circus as though he had never been absent from it, made tea, went through all his "business," and so continued to do for many years, dying at last of sheer old age, universally respected and regretted.

But a steed even more famous than Billy was Astley's charger, the Spanish horse given him by Gen. Elliott after the German war. The Spanish horse could perform all Billy's tricks and more; could ungirth his own saddle, wash his own feet in a pail of water, and, as some allege, even currycomb himself. The Spanish horse is reputed to have lived to the mature age of forty-two. When his teeth failed him, he subsisted upon a daily allowance of two half quarter loaves. Even after death he served the theatre of which he had long been a main ornament and support. His hide was tanned and made into a thunder-drum, "which," writes an intimate friend of the deceased, "was placed on the prompt side of the orchestra, and when its rumbling sounds died on the ears of those who knew the circumstances, it served to their recollection as a parting knell." The thunder drum probably went the way of many theatrical properties. It must have perished in 1841—if it survived so long—when for a third time Astley's amphitheatre was totally consumed by fire.

A JURYMAN'S FACE.—Upon a trial of a suit for divorce, one of the witnesses was asked whether he had spoken to any of the jury since the trial commenced. "Yes, sir, I spoke to Mr. ——," pointing to a juryman with a face as red as a blood beet. "What did you say to him?" Witness appeared reluctant to tell. The attorney insisted upon an answer. "Well," said the witness, "I told him that he had a pretty face to sit on a jury to decide whether a man was an habitual drunkard or not."

SUNFLOWER AS A PREVENTIVE OF FEVER.—All those who live in malarial districts should, if possible, test the asserted influence of sunflower cultivations in removing sources of fever. German, Italian and French *savans* have testified as to its efficacy in this respect. An account comes to us from Holland of a landowner on the two banks of the Scheldt who planted three or four plots of sunflowers a few yards from his house, with such effect that for ten years there has not been a case of miasmatic fever among the tenants of his property, though the disease continues to prevail in the neighborhood.

CHICKEN HOSTILITIES ON JERSEY SOIL.—At a pit in New Jersey, well known to fanciers hereabouts, was fought, on the night of March 19th, a main between birds—half cocks and half stags—representing that commonwealth and New York, the conditions being to show seventeen birds each, the cocks weighing from 4lb. 4oz. to 4lb. 12oz., and the stags from 4lb. 2oz. to 4lb. 14oz., and fight all that fell in for $50 each battle and $250 the odd. Fifteen pairs were mated, out of which there were nine winners for Jersey, thus carrying off the stakes and much money in side bets.

FIFTY-NINE COPIES of the NEW YORK CLIPPER, the great American sporting paper, are sold every week in Oshkosh, Wis., says an exchange from that locality, which gives a good idea of the widespread and large circulation of the CLIPPER.

THEATRICAL RECORD.

Continued from Page 415.

Miscellaneous.

AT CONCERT HALL, Philadelphia, Prof. Rohde appeared last week, with his beautiful stereographic views, entitled "From Chaos to Man," and received a fair share of patronage. This week a new series of views, entitled "The Antiquity of Man," will be given.

GEO. C. DOBSON advertises a book of instructions for banjo players for sale.

BANJOS, all other kinds of musical instruments and books of instruction, can be had of Henry C. Dobson, the well known manufacturer, whose card is in another column.

GRANITE HALL, Wolcottville, Conn., is advertised to rent. It has been lately remodeled and furnished with new scenery. Seating capacity, five hundred.

DOHANY'S NEW HALL, Council Bluffs, Iowa, is advertised to rent.

A PANORAMA of scenes in Europe and America is offered for sale by M. F., whose card is in another column.

PEARSON AND BURKE'S TABLEAUX OF ERIN was exhibited at Danville, Pa., March 18th, 19th and 20th; Shamokin, 21st, 22d and 23d, and is billed ahead as follows:—Ashland, 25th and 26th.

FRANCOIS, magician, performed at Evans, Pa., March 18th, 19th and 20th; Bath, 21st, 22d and 23d, and is billed ahead as follows:—Catasauqua, 25th, 26th and 27th.

MISS EDITH O'GORMAN, the "Escaped Nun," is billed to lecture at Bay City, Mich., March 25th, and Saginaw City, Tuesday evening, March 26th.

THE NEW ATHENÆUM, Columbus, O., recently re-opened, is noticed as follows by the *Ohio State Journal*:—

EDWIN ADAMS AT THE NEW ATHENÆUM.—The success attending the re-opening of Neil's New Athenæum last night was simply astonishing. From about half-past seven till a quarter after eight o'clock there was an anxious, almost surging crowd of people at the entrance. Tickets could not be sold with anything like the rapidity of the demand. Every seat in the dress circle, parquet and gallery was occupied, the aisles were filled with chairs, and still many were obliged to stand up throughout the performance. Everybody was perfectly surprised and delighted with the radical changes just completed in this beautiful art temple. Every defect of the inner arrangement of the house that could have been pointed out seems to have been remedied most successfully. A new stage has been put in, three feet lower than the other, in order to gain height for scenic purposes. A new parquet—surrounded by a dress circle of beautiful lines and showy effect—also four elegant private boxes, to which two more are to be added, and both the upper and lower balconies have been tastefully decorated by Herr Jansen, the scenic artist of the theatre. The curtain is richly decorated by the same artist, who is to put on the stage immediately some elaborate scenes of Rococo style, similar to those of the famous Munich theatre, from which he comes. Altogether, for compact symmetry, cosy comfort, with ample seat room and for combined strength, safety and chaste decoration, there are few theatres anywhere to compare with it.

QUEEN, the wizard, performed at Augusta, Me., March 23d.

MLLE. ANDERSON, magician, performed at Norwich, N. Y., March 20th, 21st and 23d.

STOCKBRIDGE'S MILTONIAN TABLEAUX were exhibited at Decatur, Ill., March 18th and 19th.

A. F. ZERO advertises for sale a business, with apparatus, etc.

THOS. STOKES, supposed to be traveling with a circus or minstrel troupe in the south, is requested to address Michael Stokes, as per advertisement.

JAS. A. BAILEY, whose address find elsewhere, wants to engage a little man and a giant for a side show.

D. K. PRESCOTT advertises two hand organs for sale.

THE TABLEAUX OF ERIN, with Jno. M. Burke, comedian, is billed ahead for Pottsville, Pa.; Phoenixville, Camden and Trenton, N. J.

MACEVOY'S NEW HIBERNICON exhibited during the past week at Washington, D. C., and, although it was their second appearance in that city this season, attracted large audiences, says our correspondent, who wrote on March 24th.

REV. HENRY WARD BEECHER will lecture on "Manhood and Money" at Providence, R. I., on the 29th, and John B. Gough on "Fact and Fiction" April 2d.

MRS. VICTORIA C. WOODHULL will deliver her lecture on "The Impending Revolution" at Harrington's Opera House, Providence, R. I., March 26th.

PROF. LEWIS B. MUNROE and Mrs. Louisa W. Foss will give miscellaneous readings at Providence, R. I., March 25th.

FISK'S PANORAMA OF THE BURNING OF CHICAGO has exhibited to fair houses at Providence, R. I., during the past week.

THE MANAGER of the Royal Yeddo Japanese Troupe can be addressed at the Front Street Theatre, Baltimore, Md., for two weeks from April 15th.

WM. J. METCHEAR has for disposal a wagon, harness and candy stand fixtures, and other show property. He also wants living curiosities. See card elsewhere.

CLAUDE DE HAVEN, writer, can be addressed care of this office.

PROF. S. M. HEWLETT, a noted temperance reformer, was announced to lecture at the Maryland Institute, Baltimore, March 18th and 19th. On the evening of the 18th a select audience assembled in the hall, and were considerably startled by the arrival of a telegram about eight o'clock, announcing the melancholy news of Mr. Hewlett's sudden death in Meriden, Conn.

W. A. WETTON, one of the managers of the Royal Yeddo Troupe, died at Lafayette, Ind., on March 14th, of congestion of the lungs. Mr. Wetton was 37 years of age, having been born in London, Eng., in 1835, but for some years past he has resided in Australia. The funeral took place on the 15th and he was buried at Lafayette.

THE BLITZ TROUPE, magicians, are reported as doing an excellent business in the west, in many instances the halls proving too small to accommodate their patrons. They performed at Clinton, Iowa, March 21st, 22d and 23, and are billed ahead as follows:—Lyons, 25th and 26th; Fulton, Ill., 27th; Rock Island, 28th, 29th and 30th; Geneseo, April 1st and 2d; Davenport, Iowa, 3d, 4th, 5th and 6th; Moline, Ill., 8th and 9th; Iowa City, 10th and 11th, and Cedar Rapids, 12th and 13th. Charles Forbes, the agent of the party, appears to be making hosts of friends. We copy the following letter from the editors of the *Daily Register*, of Galesburg, Ill.:—

GALESBURG, Feb. 24th, 1872.

DEAR SIR.—We take pleasure in endorsing the bearer, Mr. Charles Forbes, manager of the Blitz Troupe, as a gentleman in every respect, courteous and reliable, and a man with whom it is a pleasure to do business. The press should be glad that men of sterling worth and character represent first class companies. This is the original Blitz, who gives an entertainment as chaste as it is attractive. Nothing that you can do or say in behalf of Mr. Forbes or his troupe will come amiss. Fraternally, FRANK E. FOWLER, STEPHEN R. SMITH.

A BALLOON, made of oiled silk, with all the fixtures complete, is advertised for sale in another column.

CHARLES A. FORBES, the only son of Charles Forbes, at present, agent for the Bliss Troupe, died of typhoid fever, at his home in Plainwell, Mich., on March 5th. He had been, during the past three years, assistant to Martino, the California illusionist.

HOLMES AND CHARTER'S Tableaux of the Pilgrims were exhibited at Manchester, N. H., March 21st, 22d and 23d.

MISS OLIVE LOGAN delivered her lecture on "Nice Young Men" at Weisiger Hall, Louisville, Ky., on March 22d.

A MAGICIAN is wanted to travel with a gift show during the spring and summer. Address Burt and Ridgway, as per advertisement.

SIDE SHOWMEN, who intend traveling through Canada, are referred to Jno. M. Davidson's card elsewhere.

S. J. SIMMONDS, advance agent and writer, advertises that he can be engaged.

GEO. S. THURBER, of Chicago, Ill., dealer in theatrical goods, whose card is in another column, is prepared to furnish everything required by the profession or trade; also, military and regalia goods.

Amateur.

THE CINCINNATI SHAKESPEARE CLUB on March 19th gave the play of the "World of Fashion," and on the 26th are to render "Our American Cousin."

FOREIGN SHOW NEWS.

Dramatic.

BUT LITTLE NEWS is furnished by our foreign advices, which are up to March 10th, concerning amusements in London, Eng., and elsewhere. At the Adelphi, Mr. Fechter had met with success...... The Globe re-opened on March 9th, with Mr. Albery's new comedy entitled "Forgiven."......At the Strand, J. S. Clarke re-appeared on March 9th in the "Poor Gentleman."......At the Brittania, Mr. Coates' dramatization of his own story of the "Frozen Stream; or, The Dead Witness," has been produced, and was thus spoken of:—"Not that 'Frozen Stream' is a poor and weak drama; it is quite the contrary, and possesses more than ordinary interest, especially to those who are partial to that kind of composition. The piece is furnished with some excellent scenery. One scene, by Mr. Charles, representing the village covered with snow, is elaborately and cleverly contrived, and brought down the house. The plot is easily told. Farmer Whitstone (Mr. Reynolds) has given a bond for a debt, which falls into the hands of Hugh Grindem (Mr. W. H. Pitt), a gentleman who does not allow his heart to rule his head. The miller also owes Hugh some money, but promises payment on the return of his brother. Hugh insists on payment, but promises to forego his claim if Ellen (Miss McDonald), the farmer's niece, will consent to become his wife should her father not arrive before Christmas day. This is very unwillingly complied with, and Hugh, taking a ring off the girl's finger, places it in a handkerchief, which he fixes round his neck. The return of the father is mooted about the village, and Grindem meets him and murders him, but in the struggle the handkerchief with the ring is clutched by the dead man, who is thrown into the river, the ice having been previously broken. Hugh insists on his bargain, and is dragging his affianced to the church when her lover appears and breaks the bridge, hoping by this means to stop the ceremony. Hugh is not to be daunted, and attempts to walk on the ice, but as the lady naturally hates him, and is clad in summer costume, she feels naturally some doubts about following him. Hugh, struggling over the ice, soon makes a large hole, for his weight is not to be despised, and as a result the ice breaks round him and he is carried on to the water mill, from which he receives a nasty knock which kills him. But ere he leaves this mortal world the ghost of the murdered man appears, who was a servant of the father of Ellen, and the culprit dies confessing his guilt to the company and the father of Ellen, who unexpectedly appears. Some of the situations gave unmistakable delight, and the piece was enthusiastically received." ......At the Grecian the third adaptation of "Le Juif Polonais" has been placed before the public. This time the adapter is Mr. Redding Ware, whose piece, 'The Polish Jew; or, The Sledge Bells,' given for the first time on March 4th, found no less favor than has been obtained by previous versions. Mr. Ware tells us that "The peculiar novelty of this play is to be found in the confidence the author establishes with the audience. From the first scene of the drama to the last only the murderer himself, amongst all the characters in the play, knows only of his guilt. The spectators are, as it were, taken by the button-hole while the playright says:—'You see this rascal. We know what he is, but all those good people on the stage think him respectable, and they will revere his memory when he is dead. We know better.' The play (in the original, called 'Le Juif Polonais') is an able protest against the foolish belief that 'murder will out.' The Alsatian authors maintain in this work that murder is sometimes externally successful, but that it must produce such moral torture as becomes in itself a fearful punishment. Two versions of this drama have recently been produced in London. The first was written by Mr. Burnand; the second version, by Mr. Leopold Lewis, is now being played at the Lyceum Theatre. They do not adhere to the theory of the foreign writers, because Mr. Lewis makes the play supernatural by the use, in the first act, of a vision of the murder. No misconstruction of the meaning of the Alsatian authors could be more thorough. They portray a murderer who, after fifteen years' [illegible] of his crime, during which period he has been completely prosperous, is suddenly alarmed by witnessing a mesmerist cause a man to reveal his secrets. While agitated by the dread of himself being made to disclose his hidden thoughts, a second Polish Jew, the counterpart of the murdered man, comes quite naturally to the inn. His appearance so terrifies the prosperous assassin that he suffers from a terrible dream, in which he fancies himself tried for murder, and the horror caused by the dream (enacted before the public) causes a fit, in which he dies, respected by all on the stage, and known as a murderer only to the audience. This is a drama that has to be watched. The modes in which the author suggests how terribly the secret weighs upon the man are so ingenious that an inattentive hearer loses half the force of the drama. It but remains to be said that I have faithfully adhered to the Alsatian text of this drama, one of the most moral ever devised." It is said that Mr. Ware has well fulfilled his duties, and the piece will, no doubt, have a run......At the Pavilion a new drama, entitled "Tested, Tried and True," had been produced, and was thus criticised:—"The plot of the piece borrows freely from the French drama from which Mr. Westland Marston adapted his celebrated "Hero of Romance." There are some exaggerated pictures of domestic life interwoven in the drama, but throughout the piece the interest is keenly maintained in favor of the nobleman in disguise submitting to all insults, in being called the 'lacquey,' to gain the affections of his long-loved lady, Euphemia. His purpose he at last effects, but as the supposed Earl is also in love with Euphemia, a great deal of trouble assails the lovers. Mervyn, to save his love, takes a leap from a window in the castle, and so turns the tables on the Earl, who drags before the assembled guests a drunken valet. Mervyn is seen in the next scene lying senseless, but on the application of some water by the mistress of the earl, Ora, he soon recovers, and is hid by her in one of the recesses of the grounds. In an interview between the lady and the earl we gather that, thinking he would marry her, she has destroyed the real will of his uncle, which made Euphemia his heiress, and substituted another. This is doubted by the Earl, who, in the most plausible manner, works upon the feelings of the lady, who, although possessing more far-sightedness than most of her sex, shows him the document, which he soon becomes possessed of, and then coolly walks of, leaving a couple of scoundrels to murder the unfortunate Ora. This is no easy task. Ora, with woman's rights and strength strongly in ascendant, grasps the two rascals round the throat with superhuman energy, and so to speak dashes them from her. One is more alert than the other and is soon worsted. The other, not being up to time, gets a nasty knock, and all seems safe for Ora, but the two have by some instinct become aroused and make a simultaneous rush on the lady, when a cry is heard and Mervyn is seen on a high cliff. Like the hero in "Peep o' Day," he seizes a branch and is seen descending to the ground, and having recovered from his fall, soon settles the murdering rascals. The end of the piece is arrived at by Mervyn, who is proclaimed the rightful heir, marrying his love, and the false earl being walked off to gaol for the attempted murder of Ora. There are plenty of effects introduced into the piece of a highly effective character—some good, some indifferent."

THE PRINCE OF WALES AND THE DRAMA.—Recently the managers and actors of London, Eng., forwarded an address to his Royal Highness, congratulating him upon his recovery to health. The following kind answer has been received by Mr. Henry Neville, honorary secretary to the committee:—

"MARLBOROUGH HOUSE, Pall-mall, 6th March, 1872.

"General Sir William Knollys is directed by the Prince of Wales to thank the English managers and actors of the metropolitan theatres for their address of congratulation on his recovery. Feeling the warmest interest in the representation of the English drama, it has been and ever will be the Prince's earnest endeavor to promote its success. It is, therefore, peculiarly gratifying to his Royal Highness to receive this expression of feeling from a body whose sentiments on the present occasion he is persuaded are as genuine as they are warm.

"To Henry Neville, Esq., Hon. Secretary."

E. ST. ALBYN, for many years an actor and recently engaged at the Adelphi Theatre, London, Eng., died in that city, March 3d, of consumption, leaving a wife and child totally unprovided for.

THE members of the Comedie Française will again visit London, Eng., next May.

MR. DION BOUCICAULT will produce Sardou and Offenbach's "Roi Carotte," done into English by Mr. Boucicault, at Covent Garden, London, Eng., in September.

MISS KATE BATEMAN, who was to have commenced an engagement at Liverpool, Eng., on March 4th, was compelled to postpone it on account of severe inflammation of the eyes.

Musical.

ALFRED JAELL is engaged for a series of concerts in St. Petersburg and Moscow, Russia.

M'LLE CARLOTTA PATTI is about to give a series of concerts at Rome, Italy.

THE EMPEROR OF GERMANY has interfered in the quarrel between Mesdames Lucca and Mallinger. The latter's engagement has been cancelled, and Frau Lucca (the Baroness Von Rohden), has had permission granted to her for her carriage to draw up at the Royal entrance to the Opera House.

NEWS FROM ST. PETERSBURG, Russia, states that Sig. Arditi has cleared £800 by a single concert.

TORRIANI, author of two operas, and a method of choral singing universally adopted in Italy, has died in Milan, aged 47.

RECENTLY, IN DRESDEN, died, aged 49, Theodore Kaufman, the inventor of the Orchestrian, well known for his works on acoustics.

Variety Halls.

THERE IS NO NOVELTY to report at the London, Eng., and provincial music halls.

VANCE and his company commenced a short season at Newcastle-upon-Tyne, Eng., March 6th.

ARTHUR LLOYD and company were to have performed at Southampton, Eng., March 11th and 12th; Guilford, 13th; Newbury, 14th, Reading, 15th, and Croydon, 16th.

Negro Minstrelsy.

AT ST. JAMES HALL, London, Eng., G. W. Moore, the "bones" of the Christy Minstrels, was announced to take a benefit on March 12th, when he was to have the assistance of the following eminent artists:—Messrs. Lionel Brough, T. Thorne, David James, Brittain Wright, J. C. Cowper, Hermann, "Jolly Nash," J. B. Howard, Walter Joyce, Fred French, E. Rosenthal, Miss Bella Moore and the talented Vokes Family.

A NEW SENSATION is to be afforded the Londoners by the appearance of Davee Carson Sahib Ka Pucka Sumasha, who is coming from India to give them portraitures of the humorous aspects of the Hindoo character.

TO SAM HAGUE'S SLAVE TROUPE, Liverpool, Eng., Aaron Banks, song and dance performer, and C. J. McConnell, baritone vocalist, had been added.

J. T. TUTE'S CHRISTY MINSTRELS performed at Trowbridge, Eng., March 4th.

Circuses.

AT ASTLEY'S NEW ROYAL AMPHITHEATRE, London, Eng., the equestrian spectacle of "Mazeppa" was the chief attraction, with Miss Marie Henderson as Mazeppa..........At Hengler's Circus, on March 11th, a spectacle entitled "The Dunmow Revels and the Flitch of Bacon" was to have been produced, and the season was announced to close March 23d.

AT PINDER'S CIRCUS, Barrow-in-Furness, Eng., a series of benefits were given during the week ending March 9th......At Batty's Circus, Belfast, Ireland, the Fillis Brothers, musical clowns and Jas. Hemming, equestrian juggler and globe performer, were the latest attractions......At Hutchinson and Tayleure's Circus, M'me Tayleure received a benefit on March 4th......At Adams's Circus, Halifax, Eng., the fairy spectacle of "Cinderella" was produced on March 4th......At Footitt's Circus, Liverpool, Eng., the proprietors took a benefit on March 4th......Mrs. Mander's Menagerie closed its sojourn at Liverpool, Eng., on March 9th......At Cooke's Circus Manchester, Eng., benefits were being given......The season at Newsome's Circus, at Newcastle-upon-Tyne, Eng., was drawing to a close......At Fossett's Circus, Oldham, Eng., the daring leaps of *Les Trois Fernandes* on the trapeze; Mr. R. Fossett in his aerial flights over five barred gates, standing erect on his flying charger at full speed; Stonette in his great trick acts on horseback; and little Minnie's concernault act on horseback; and the witty sayings of Tom O'Neill, the jester, were the chief attractions.

CHIARINI'S CIRCUS was to remain at Para, Brazil, until about April 6th, and open in St. Thomas about the 14th, and go thence to Havana, Cuba, opening about May 5th.

Miscellaneous.

THE TWO-HEADED NIGHTINGALE COMBINATION performed at Hereford, Eng., Feb. 29th.

GEN. TOM THUMB and company performed at Dover, Eng., March 3d.

AMUSEMENTS.

NIBLO'S GARDEN.
POSITIVELY LAST WEEK OF
LA BELLE SAUVAGE.
Brilliant and successful engagement of MRS. JOHN WOOD and her LONDON BURLESQUE COMPANY.
John Brougham's celebrated burlesque, entitled
LA BELLE SAUVAGE.
For full cast, see bills of the day.
SCENERY ALL NEW, BY MR. HEISTER.
Previous to the burlesque, the favorite comedietta, entitled
CHECKMATE.
In active rehearsal, Burnand's best burlesque, in two acts (which will be produced for the first time in America), entitled
POLL AND PARTNER JOE.
POLL.......................................MRS. JOHN WOOD.
With the celebrated song of "His Heart is True to His Poll."
The Burlesque will be presented with
NEW SCENERY, MUSIC, PROPERTIES, &c., &c.
POCAHONTAS MATINEE, SATURDAY AT 2. 52-1t

THEATRE COMIQUE.
514 BROADWAY.
JOSH HART.......................................Manager.
THE GREAT NOVELTY TROUPE OF AMERICA.
LOOK AT THE ARRAY OF TALENT.
MISS SOPHIE WORRELL, MISS IRENE WORRELL,
MISS JENNIE WORRELL,
MISS ADA WRAY, MISS JENNIE HUGHES,
MISS KITTY O'NEIL, MISS JENNIE BENSON,
LA PETITE BENSON (THE WONDER),
MISS KITTY TILSTON, MISS EMMA MADDOCK,
MR. JOSH HART,
MR. JOHN HART, MR. JOHN WILD,
MR. CHAS. WHITE, MR. SAM RICKEY,
MASTER MARTIN and others,
and the new Burlesque,
JULIUS, THE SEIZER,
introducing the WORREL SISTERS and the entire troupe.
MATINEE WEDNESDAY AND SATURDAY. 52-1t

THEATRE COMIQUE,
514 BROADWAY.
THURSDAY AFTERNOON, APRIL 4TH,
BENEFIT OF
JOHN R. TOPHAM, Treasurer. 52-2t

BOWERY THEATRE.
MR. WM. B. FRELIGH.......................................Manager
SIXTH WEEK AND LAST
of Fred. G. Maeder's great Drama and Ned Buntline's Great Story,
B. B. BUFFALO BILL. B. B.
B. B. BUFFALO BILL. B. B.
B. B. W. H. WHALLEY as B. B.
B. B. BUFFALO BILL. B. B.
Triumph of Dramatic Art, Life-like, IMPRESSIVE, THRILLING!
GREATEST HIT IN THE BOWERY SINCE 1845,
(the year the present building building was erected).
Preceded with
HUNTING A TURTLE.
BUFFALO BILL, with W. H. Whalley and Miss Susan Denin, in Syracuse, April 1.
LAST B. B. MATINEE, SATURDAY.
MONDAY, April 1,
OUT OF THE FIRE,
52-1t By W. S. HIGGINS, ESQ.

P. T. BARNUM'S
COLOSSAL EXHIBITION
(previous to starting on the great traveling campaign of 1872),
WILL OPEN AT THE EMPIRE RINK,
Third avenue and Sixty-third street,
FOR TWO WEEKS ONLY,
Commencing EASTER MONDAY, April 1st.
In addition to the thousands of interesting novel features which have been collected since the last exhibition at the Rink, will also appear FOUR LIVING FIJI CANNIBALS, EQUESTRIAN PERFORMING GOAT "ALEXIS," A LIVING GIRAFFE, or Camel-leopard—only one in America—a large GROUP OF MONSTER SEA LIONS, recently imported from the North Pacific, and a large importation of life-size moving animal, musical and mechanical automatons from Paris, France, and Geneva, Switzerland.
Admission to the entire Museum, Menagerie, Caravan, Hippodrome, Polytechnic Institute, Zoological Garden, and Dan Castello's chaste and refined Circus, ONLY 50c.; Children, half price.
A few reserved seats, 25c. extra. Two exhibitions daily.
Doors open at 1 and 7 o'clock P. M.
Performances at 2 and 8.
Will also exhibit at Jersey City, Monday, April 15th; Newark, 16th; Elizabeth, 17th; New Brunswick, 18th; Trenton, 19th; Camden, 20th; Philadelphia, one week, 22d to 28th. As the Great Show will travel by rail (two trains of 35 cars each, with sleeping cars attached),
100 VALUABLE YOUNG HORSES
will be sold at auction in
BRIDGEPORT, CONN., THURSDAY APRIL 4TH,
sale to commence at 10 o'clock, A. M. 52-1t

WOOD'S MUSEUM. WOOD'S.
MONDAY, MARCH 25th,
EVERY EVENING AND SATURDAY MATINEE.
Production of H. J. Byron's great Burlesque Extravaganza entitled LURLINE; OR, THE KNIGHT AND THE NAIADS, in which Pauline Markham, Belle Howitt, Rollin Howard, A. H. Sheldon, and full and efficient burlesque company will appear. The burlesque will be superbly mounted with New Scenery, New Dresses and Appointments, preceded by the comedy in two acts, entitled
HAPPIEST DAY OF MY LIFE.
JOHN GILMAN.......................................MR. T. W. KEENE
SOPHIE.......................................MISS GUSSIE DE FOREST
MATINEE PERFORMANCES AT 2 P. M.,
MONDAY, TUESDAY, WEDNESDAY, THURSDAY and FRIDAY, owing to the GREAT SUCCESS of the moral drama by Miss LAURA KEENE, entitled
THE WORKINGMEN OF NEW YORK,
with all its sensational effects.
LAST WEEK OF BARNUM'S CANNIBALS. 52-1t

ST. JAMES THEATRE.
Twenty-eighth street and Broadway.
LAST WEEK OF MR. MACKAYE'S SEASON,
LAST WEEK OF MARRIAGE.
Monday, March 25th, Benefit of
A. H. DAVENPORT and T. W. DAVEY.
MRS. KEITH and MISS MOREAU.
Saturday, at 2 P. M., last matinee.
Saturday evening, March 30th, Benefit of
MISS GRISWOLD AND LAST NIGHT OF SEASON. 52-1t

FIFTH AVENUE THEATRE.
FOR ONE WEEK ONLY,
FROU-FROU.
ONLY FROU-FROU MATINEE,
SATURDAY NEXT, AT 1½ O'CLOCK.
Monday, March 25th, benefit of MR. JAMES ROBERTS.
Friday, March 29th, benefit of MISS AGNES ETHEL.
In active rehearsal for immediate production, an extraordinary Parisian drama, expressly adapted by MR. AUGUSTIN DALY, and entitled ARTICLE 47. 52-1t

GRAND OPERA HOUSE.
28,000 DELIGHTED PEOPLE HAVE ALREADY WITNESSED
LALLA ROOKH!!
LALLA ROOKH!!
THE MOST GORGEOUS SPECTACULAR PIECE EVER PRODUCED!!!
PARIS FAIRLY SURPASSED IN DRAMATIC GLORY!
"No description, even in the 'Arabian Nights,' can surpass it for sparkling and elaborate splendor."—New York Times.
EVERY NIGHT
and
SATURDAY MATINEE.
"It gives us dances such as ravished the soul of 'Sunset' Cox, in Andalusia. It employs magnificently limbed women, some of whom are quite as voluptuous as any Moore ever dreamed of in his most ardent poetic flights."—New York World.
IT IS BEWILDERINGLY BEAUTIFUL AND BRIGHT!
LALLA ROOKH!!!!
"The magnificence of the scenery, costumes and appointments fairly took away the breath even of experienced playgoers."—New York Herald.
THE BEAUTY, VOLUPTUOUSNESS, MAGNIFICENCE AND LUXURY OF THE ORIENTAL CLIME, SO EXQUISITELY DESCRIBED IN MOORE'S IMMORTAL POEM, ARE REALIZED BY THIS AMERICAN DRAMATIC PRODUCTION!
Seats can be secured in advance. 52-1t

BRYANT'S OPERA HOUSE,
Twenty-third street, between 6th and 7th avs., near Booth's Theatre.
GENUINE HIT. IMMENSE SUCCESS OF

BRYANT'S MINSTRELS.	JULIUS SNEEZER.
BRYANT'S MINSTRELS.	JULIUS SNEEZER.
BRYANT'S MINSTRELS.	JULIUS SNEEZER.
BRYANT'S MINSTRELS.	THE DRUM MAJOR.
BRYANT'S MINSTRELS.	THE DRUM MAJOR.
BRYANT'S MINSTRELS.	THE DRUM MAJOR.

Seats secured in advance. Matinee Saturday at 2. 52-1t*

ACADEMY OF MUSIC.
SPRING SEASON OF GRAND ITALIAN OPERA.
THE GRAND COMBINATION.
PAREPA-ROSA, WATCHEL, SANTLEY.
CARL ROSA AND A. NEUENDORFF.......................................Directors
D. DE VIVO.......................................Business Manager
MESSRS. CARL ROSA and A. NEUENDORFF have the honor and pleasure to announce to the public of New York, a season of TWELVE SUBSCRIPTION NIGHTS and FOUR GRAND MATINEES of GRAND ITALIAN OPERA, commencing MONDAY, April 1st, with TROVATORE.
OPERA NIGHTS,
MONDAYS, WEDNESDAYS, FRIDAYS,
AND SATURDAYS GRAND GALA MATINEES.
The repertoire will be as follows:—
TROVATORE, RIGOLETTO, LUCREZIA BORGIA, DON GIOVANNI, WILLIAM TELL, LES HUGUENOTS, &c.
SPECIAL NOTICE.—The subscription books for the season will be kept open until Wednesday next, March 27th, at the stage door of the Academy.
Persons who have already subscribed can have their tickets by applying from 9 A. M. to 5 P. M., at Belvedere House, corner Fifteenth street and Irving place, room 36.
N. B.—On Tuesday and every day after, from 9 to 5 P. M., all the business will be transacted at the box office of the Academy. 52-1t

NEW YORK CIRCUS,
Fourteenth street, opposite Academy of Music.
L. B. LENT.......................................DIRECTOR
MATINEES WEDNESDAY AND SATURDAY AT 2½.
EVERY EVENING AT 8.
NOVEL CHANGE OF PERFORMANCE.
NEW EQUESTRIAN ACTS.
First week of the marvelous horseman,
THE GREAT JOHN HENRY COOKE,
IN NOVEL JUGGLING FEATS ON HORSEBACK.
FIRST WEEK OF MR. CHARLES W. FISH,
IN HIS INTREPID BAREBACK HURDLE ACT.
THE ENTIRE MAMMOTH CIRCUS TROUPE IN A GRAND ENTERTAINMENT OF SENSATIONAL FEATS OF SKILL AND DARING.
The charming fairy pageant of
CINDERELLA!
will be performed only this week at the
WEDNESDAY AND SATURDAY MATINEES,
THE LAST REPRESENTATIONS THIS SEASON. 52-1t

UNION SQUARE THEATRE.
B. W. BUTLER.......................................Manager
THE ESTABLISHED FASHIONABLE RESORT.
THE LADIES THRONG IT NIGHTLY.
EMPHATICALLY THE LADIES' THEATRE.
First appearance here of the great original
ZIG-ZAGS. ZIG-ZAGS. ZIG-ZAGS. ZIG-ZAGS.
THE COMIC ZIG-ZAGS. THE GROTESQUE ZIG-ZAGS.
HERNANDEZ IMPERIAL JAPANESE.
JAPS. JAPS. JAPS. JAPS. JAPS.
OSH-KASH—JAPANESE—OSH-KASH.
THE WHITE MOUNTAIN BAND. ERNANI. ERNANI.
The most successful Burlesque of the day, with its superb cast, splendid Scenery, effects, &c. The Burlesque of the Period. New and attractive features introduced. Mr. Geo. Atkins, Miss Jennie Kimball, Miss Minnie Jackson, Miss Annie Wood, Miss T. E. Freeman, Mr. Walter Faton, Mr. Geo. H. Coes, &c., in the leading roles. Gus Williams as the Dutch Lawgiver. All the favorites in new features. MATINEES WEDNESDAY AND SATURDAY.
THE VOKES, THE VOKES, ARE COMING. 52-1t

OLYMPIC THEATRE.

LAST CHANCE. LAST CHANCE.	H U M P T Y	250TH TIME.
250TH TIME.		FROLICSOME FOX. THE MERRY MARTENS. THE WILSONS. THE KIRALFYS.
THE COMIC CATS.		
THE LIVELY ELEPHANT.		MATINEES WEDNESDAYS and SATURDAYS, AT 2.
THE GAY BALLET.		
EASTER MONDAY, APRIL 1st, HUMPTY DUMPTY IN A NEW DRESS.	D U M P T Y	EASTER MONDAY HUMPTY WILL APPEAR IN NEW and GORGEOUS DRESS.

34th STREET THEATRE,
NEAR THIRD AVENUE.
W. C. MITCHELL.......................................Manager
GREAT ATTRACTION THIS WEEK.
TUESDAY AND WEDNESDAY, MARCH 26TH and 27TH,
first appearance at this theatre of
JIM AND POOLEY MACK,
together with our matchless star company, which appear every evening in a new programme. MATINEES TUESDAY and FRIDAY. Ladies FREE FRIDAY EVENINGS.
THURSDAY, March 28th, Complimentary Benefit tendered to HUGHEY HAGGERTY.
SATURDAY, March 30th, Benefit tendered by the management to the artists and employes. 52-1t

WALLACK'S.
The great and continued success of THE VETERAN will, for the present, delay the production of novelties. Every Evening until further notice, Mr. Lester Wallack's celebrated drama, in six tableaux,
THE VETERAN.
"The Veteran," as we predicted in anticipation of its production, has proved one of the most successful dramas ever brought out, even at Wallack's, splendid as is its roll of dramatic victories. It would be hard to speak too highly of the perfect smoothness and ease with which the piece now runs. Each character has been cast with admirable regard to the individual capacity and peculiarities of the player. We have already spoken at length in previous notices of the elegance of the setting and mounting, and can only repeat what we said then. The last tableaux is a chef d'œuvre of startling incident and skilful blending of color and costume. "The Veteran" will doubtless run to the end of the season; but we recommend to our readers to go there at once, as the piece will bear seeing twice or thrice.—[Extract from the New York Herald.
Box book open from 8 A. M. to 4 P. M. Due notice will be given of the re-appearance of Mr. Charles Mathews, Mr. J. H. Stoddard, and Miss Plessy Mordaunt. 52-1t

SAN FRANCISCO MINSTRELS
585 BROADWAY.
A GLORIOUS BILL,
RECEIVED WITH SHOUTS OF APPLAUSE.
BIRCH, WAMBOLD, BERNARD AND BACKUS'
SAN FRANCISCO MINSTRELS.
The screaming pantomime of
OLD MOTHER WIDDLE WADDLE.
OLD MOTHER WIDDLE WADDLE.
THE GREAT QUARTETTE DANCE. THE FOOL'S REVENGE.
52-1t*

TONY PASTOR'S
OPERA HOUSE.
MATINEES TUESDAY AND SATURDAY.
THE GLORIOUS ETHIOPIAN OPERETTA,
OH HUSH!
OH HUSH!
OH HUSH!
OH HUSH!
Sambo Johnson.......................................Frank Girard
Cuff, a Boss Bootblack.......................................Frank Kerns
Pete Williams, His Foreman.......................................Sam Devere
Colonel Ben, The Customer.......................................Ben Mason
Juba.......................................Johnny Queen
Jeff.......................................O. Foley
Clem.......................................J. McIntire
Bob.......................................J. A. Graver
Miss Dinah Rose.......................................Miss Celia Iferd
THE WONDERFUL SIEGRISTS. THE PERFORMING DOGS.
MLLE. LOUISE, THE CHAMPION FEMALE DRUMMER.
TONY PASTOR AND HIS STAR COMPANY. 52-1t

TONY PASTOR.

TONY PASTOR'S TRAVELING COMPANY,
SECOND ANNUAL TOUR.
Commencing at PROVIDENCE, R. I., May 6th. Immense array of Stars, amongst which are
THE THREE LEADING LIGHTS OF THE STAGE,
THE MISSES
JENNY JENNIE ELLA
ENGEL, WORRELL, WESNER,
WORRELL, WESNER, ENGEL,
WESNER, ENGEL, WORRELL,
HARRIGAN AND HART,
FRANK KERNS, SAM DEVERE,
JOHNNY QUEEN, FRANK GIRARD,
TONY PASTOR
AND HIS ENTIRE TROUPE,
FROM TONY PASTOR'S OPERA HOUSE, N. Y.
53-tf N. D. ROBERTS, Bus. Manager.

PARK THEATRE,
BROOKLYN.
MANAGERS.......................................CARROLL & McCLOSKEY
Monday evening, March 25th, 1872, second week and continued success of Ned Buntline and Fred. G. Maeder's great drama,
BUFFALO BILL, KING OF THE BORDER MEN.
J. W. CARROLL.......................................as.......................................BUFFALO BILL.
J. W. CARROLL.......................................as.......................................BUFFALO BILL.
In preparation, a new temperance drama, by J. J. McCloskey, Esq. 52-1t

WANTED,
A LITTLE MAN AND GIANT.
THOSE WITH PAINTING PREFERRED.
Write or telegraph immediately, stating height, age, weight, &c., to
JAS. A. BAILEY,
Care of J. E. Cooper's Menagerie and Circus.
52-2t* Hillsboro, Ohio.

THOMAS STOKES, WHO
left Columbus, Ohio, for Baltimore, Md., about five years ago, and who is supposed to be with some minstrel or circus company in the south, is requested to communicate with his father, MICHAEL STOKES, Soldiers' Home, Dayton, O. 52-1t*

ST. JAMES'
GREAT AND MINOR HALLS,
Regent street and Piccadilly, London, England.
On Tuesday, March 12th, both afternoon and evening, a monster musical and dramatic fete will be given by the
CHRISTY MINSTRELS,
on the occasion of
THE ANNUAL BENEFIT
of
MR. G. W. MOORE.
The following eminent and well-known artistes have, in the kindest manner, proffered their invaluable aid and will appear, in addition to the regular company:—MR. LIONEL BROUGH; MR. T. THORNE (proprietor and manager, Vaudeville Theatre); MR. DAVID JAMES (proprietor and manager, Vaudeville Theatre); MR. E. TERRY (Royal Strand Theatre); MR. WALTER JOYCE (of the Royal Strand Theatre); and, by the kind permission of F. B. Chatterton, Esq., MISS VICTORIA VOKES (of the Theatre Royal, Drury lane); MISS JESSIE VOKES (of the Theatre Royal, Drury lane); MISS ROSINA VOKES (of the Theatre Royal, Drury lane); MR. J. B. HOWARD (of the Theatre Royal, Drury lane); MR. EDM. ROSENTHAL (the distinguished baritone of the Theatre Royal, Drury lane); MR. FAWDON VOKES (of the Theatre Royal, Drury lane); MR. FREDERICK VOKES (of the Theatre Royal, Drury lane); MR. BRITTAIN WRIGHT (of the Theatres Royal, Drury Lane and Adelphi); MR. J. C. COWPER (the eminent tragedian, of the Theatre Royal, Drury lane); THE BROTHERS VERCELLES; JOLLY NASH; MR. FRED. FRENCH; MONSIEUR HERRMANN (the celebrated prestidigitateur, of the Egyptian Hall); MISS BELLA MOORE (of the Adelphi Theatre); MR. F. EVERLEIGH, tenor.
The day performance will commence at three; the evening performance will commence at eight. Fauteuils, 5s.; Stalls, 3s.; Balcony, 2s.; Gallery, 1s.
MR. G. W. MOORE'S BENEFIT,
Programme for Tuesday afternoon, March 12th.
To commence at a quarter before three.
The entertainments will commence with a laughable operatic and terpsichorean sketch, written and arranged by Mr. F. Vokes, entitled
THE BELLES OF THE KITCHEN.
In which Miss Victoria Vokes, Miss Jessie Vokes, Miss Rosina Vokes, Mr. Fawdon Vokes and Mr. Frederick Vokes will appear.
Dramatic Reading, "Dora," (Tennyson).........Mr. J. C. Cowper
[Of the Theatre Royal, Drury Lane.]
Complaints.........Written, composed and sung by Mr. E. Terry
[Of the Royal Strand Theatre.]
Shamus O'Brian.........Mr. J. B. Howard
[Of the Theatre Royal, Drury Lane.]
Selection from Mr. Lionel Brough's popular entertainment.
Policeman X 24, ("Excelsior.").........Mr. Lionel Brough
Comic Effusion.........By the inimitable Jolly Nash
Recitation.........Mr. Walter Joyce
[Of the Royal Strand Theatre.]
Comic Scena.........Mr. Fred. French
Duett.........Miss Victoria Vokes and Miss Bella Moore
Comic Sketch.........Mr. James Thorne and Mr. David James
[Proprietors and managers of the Vaudeville Theatre, Strand.]
The Brothers Vercelles, in their novel and ludicrous entertainment.
PART II.
THE CHRISTY MINSTRELS.
Overture.........Christy Minstrels
New Ballad, "Mother's Asleep.".........Mr. Vernon Reed
Comic, "Picayune Butler.".........Mr. G. W. Moore
New Song, "All, Like Faded Flowers, are Gone.".........Mr. E. Bruce
[Composed expressly for Messrs. Moore and Burgess, by W. Meyer Lutz.]
Comic, "Josyphus Orange Blossom.".........Mr. Walter Howard
Laughing Song, "Sunshine is Sweeter than Rain.".........Mr. H. De Brenner
[Composed by A. Nish.]
New Bass Song, "When those we love return once more.".........Mr. J. Romer
Serio-Comic, "My Darling Angelina.".........Mr. H. Templeton
New Ballad, "Put Me in My Little Bed.".........Mr. Beaumont Reed
Ballad, "Belle Brandon.".........Mr. Lewis Braham
[Late of Bryant's Minstrels, New York.]
New Comic Song, "Dressed in a Dolly Varden.".........
Written, composed and sung by Mr. G. W. Moore
New National Song, "Our Prince is With Us Still.".........Mr. Cyrus W. Neile
[Composed by A. Nish.]
New Song, "The Little Pet Bird in its Cage.".........Mr. William Leslie
[Composed by A. Nish.]
Finale, "A Voyage Across the Atlantic".........Christy Minstrels
AN INTERMISSION OF TWO MINUTES.
PART III.
Eccentric Song and Dance......
By the American comedians, Messrs. Leggett and Allen
Comical Prima Donna Solo.........Mr. Paul Wilson
Eccentric Dance.........Mr. Paul Deulin
Burlesque Pas Seul.........Mr. Pedro Stirling
Eccentric Dance.........Mr. R. Davis
To conclude with the Christy's Holiday Festival Dance.
MR. G. W. MOORE'S BENEFIT.
Programme for Tuesday evening, March 12th.
To commence at eight o'clock.
PART I.
Introductory Overture.........Christy Minstrels
Popular Ballad, "Maggie May.".........Mr. Horace Norman
New Comic Song, "Dressed in a Dolly Varden.".........
[Written by G. W. Moore.]
Written, composed and sung by Mr. G. W. Moore
Ballad, "The Birds Will Come Again.".........Mr. Vernon Reed
New Song, "The Voice of the Mountain Land.".........Mr. Ernest Bruce
Comic, "The Monkey's Wedding.".........Mr. Walter Howard
Pathetic Ballad, "Dear Mother, I've Come Home to Die.".........Mr. Beaumont Reed
Barcarole, "Come where the Moonbeams Linger.".........Mr. H. De Brenner
Bass Song, "When Those We Love Return Once More.".........Mr. J. Romer
Song for winter, "Dashing Thro' the Snow.".........Mr. H. Templeton
New Ballad, "Sweet Emmeline.".........Mr. L. Braham
Song, "Mill May.".........Mr. J. Adams
New Ballad, "Ettie, Hear the Blue Birds Sing.".........Mr. Frank Percival
[Composed by A. Nish.]
Comic, "Picayune Butler.".........Mr. G. W. Moore
New Ballad, "Just Touch the Harp Gently, My Pretty Louise.".........Mr. W. Leslie
[With harp accompaniment by Victor Bellizia.]
National Song, "Our Prince is With Us Still.".........Mr. Cyrus W. Neile
[The words by Frank Stainforth, the music composed by A. Nish.]
Operatic selection from Flotow's opera, "Martha,".........Christy Minstrels
It is respectfully requested that the patrons of the Christy Minstrels will refrain from encoring any of the songs and dances, as the programme is unusually long.
All the above songs are published by Messrs. Hopwood and Crew, 42 New Bond street, who possess the sole and exclusive right of publishing every song sung by this company.
AN INTERMISSION OF THREE MINUTES.
PART II.—MISCELLANEOUS.
Selection from Mr. Lionel Brough's popular entertainment.
William Sniggs, with song.........Mr. Lionel Brough
Operatic song.........Mr. Edmund Rosental
[The distinguished primo baritone of the Theatre Royal, Drury Lane.]
Comic Sketch.........By Jolly Nash
Ten minutes with the world-famed prestidigitateur, Herrmann.
Comic Duett.........Miss Bella Moore and Mr. G. W. Moore
Ballad.........Mr. Frank Everleigh
Comic Song.........Mr. Fred French
Comic Velocipede Act by J. R. Brown, assisted by Paul Deulin.
Eccentric Song and Dance by the American comedians,
Mr. R. Leggett and Mr. J. Allen.
Comical Prima Donna Solo.........Mr. Paul Wilson
Comic Banjo Solo.........Mr. Walter Howard
Eccentric Dance.........Mr. Paul Deulin
Burlesque Pas Seul.........Mr. Pedro Stirling
Eccentric Dance.........Mr. Richard Davis
Terminating with the Christy's Holiday Festival Dance.
Stage Manager, Mr. G. W. Moore; Musical Director of the Christy Minstrels, Mr. A. Nish; General Manager, Mr. Frederick Burgess

MISS ADA HARLAND.
Respectfully informs managers and others that she has purchased
WILD HONEY,
A DRAMA IN THREE ACTS,
adapted from Goethe's
"WILHELM MEISTER,"
and based on
CARRE AND BARBIER
OPERA,
MIGNON.
Any infringement on the copyright will be prosecuted to the full extent of the law. 52-1t*

NOTICE TO MANAGERS OF MINSTREL AND VARIETY SHOWS.—CURTIS AND WILLIAMS can be engaged in their Songs, Dances, Essences, &c., by addressing F. F. WHIDDEN, 86 Cannon street, New York. 52-1t*

THE RIGL SISTERS, BETTY
AND EMILY, have closed their very successful six weeks' engagement at the Howard Athenæum, Boston, are at liberty, either singly or together, Betty as Premiere and Emily as Second Dancer. Address COL. T. ALLSTON BROWN. 52-1t

TO MANAGERS OF
CIRCUSES, THEATRES, VARIETY HALLS AND GARDENS.
THE CELEBRATED PROF. SAMWELLS,
with his great troupe of performing Dogs and Monkeys, including the laughable CLOWN DOG, GRIMALDI, pronounced the greatest novelty ever seen and admitted by all to have been the great feature of the BLACK CROOK at Niblo's Garden, can be secured for the coming tenting season, or by managers for brief engagements, by addressing COL. T. ALLSTON BROWN. 52-1t

CARD.—TO MANAGERS.
Having made arrangements with
MR. CHARLES GAYLER,
dramatist, for the EXCLUSIVE RIGHT to perform a new
DRAMA, IN THREE ACTS,
written and duly copyrighted by him, and entitled
BROM-BONES;
OR,
THE HEADLESS HORSEMAN,
founded upon Washington Irving's beautiful
LEGEND OF SLEEPY HOLLOW,
I am prepared to negotiate for time after the first day of next July.
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52-1t or CHARLES GAYLER, 31 Lafayette Place, N. Y.

JOHANNA PRITCHARD.
This celebrated American comedienne is at present playing with considerable success in the principal cities of England, having closed a most flattering time at the Alfred Theatre, London, where her sensational play of
AURAMANIA
was pronounced the success of the season. Everywhere else it has met with great enthusiasm. Having been so successful abroad, and established her own reputation as an actress, as well as that of her play, she intends returning to America for the next fall and winter season, to produce this startling piece. Managers desirous of negotiating for six or more nights can do so through the undersigned.
In addition to
AURAMANIA,
MISS PRITCHARD PLAYS MEDEA AND EAST LYNNE.
The London Times says:—
ALFRED THEATRE.—The management of this house deserve well of their patrons from the desire which seems to possess them of producing a series of effective novelties. The last is a new drama by Miss Johanna Pritchard of the true sensational order—full of "hair-breadth 'scapes" and exciting scenes, which rouse the audience to enthusiasm. The piece is effectively placed on the stage, with every requisite for effect both as regards scenery and appointments, and the "low life" portion of the play, which forms a prominent feature, is acted with immense spirit, especially the scene in the thieves' haunt, "Gill's Den, St. Giles," in which a jolly set of thieves and beggars amuse themselves by some most capital dances, the like of which are not often seen. All dance with a vigor and spirit which calls forth most hearty applause. The new American actress, Miss Pritchard, is a melodramatic actress of the most pronounced kind. She possesses all the vigor and earnestness of the melodramatic school, and she never fails to interest the audience and obtain their sympathy.
52-1t COLONEL T. ALLSTON BROWN, 718 Broadway, N. Y.

MRS. CAROLINE RICHINGS
BERNARD was the recipient of the following flattering notices from the Boston press on the production of her new drama, written expressly for her, entitled
THE MUTE SINGER,
which has been duly copyrighted by Mrs. Bernard.
"The Mute Singer" is not an opera, or a musical drama to the same extent as "The Enchantress," but simply a drama with several selections of music very cleverly interpolated. It is a dramatization by Mr. Robert Jones of Mrs. Anna Cora Mowatt Ritchie's story of the same name, which is founded on the incident of the French Revolution of 1848. A young girl who had made a very successful debut suddenly lost her voice in consequence of a severe cold, and was unable to speak above a whisper. Through fright at seeing her father wounded by a restive horse, she suddenly recovered her singing voice, though still continuing mute in speech. She forthwith became known in Paris as the Mute Singer. When the popular outbreak occurred, she chanced to be at the house of some noble friends, and as the party were riding through the streets, the mob overturned the carriage and took them prisoners. The lives of the Marquis St. Amar and his sister would have been sacrificed to the fury of the fiery Republicans but for an artifice of Sylvie, the Mute Singer, who seized a red flag and sung with all her greatest powers the Marseillaise. The revolutionary song turned the wrath of the people into exultation, and joining in the chorus, they carried the brave young singer and her companions home in triumph. The play is in five acts and is constructed quite ingeniously, several telling situations being introduced. The most striking of these is the scene of the mob in the barricaded street, where Sylvie saves her friends by chanting the Marseillaise. It is almost needless to add that Miss Richings rendered the music with great effect. Among the other pieces she sang were "Si j'etais le roi" by Adams, "Angels Ever Bright and Fair," and the Arditi waltz, all of which were rendered with very fine effect. The Marseillaise, which occurs at the close of the fourth act, was encored. Mr. Drayton played the part of Maitre Beaujeu, an old music master, with rare skill and power, making it dramatically the greatest character in the piece.—Boston Journal.
The new piece is a very pretty drama, with several powerful and effective situations. The language is good, and several of the characters are admirably drawn. It was well placed upon the stage, and was, on the whole, excellently acted. In many respects it bears a close resemblance to "The Debutante," and "The Life of an Actress." It is seldom that one is vouchsafed so finished a performance and it was so unexpected that the surprise doubled the pleasure derived from it. It was carefully studied, characteristic and natural throughout; and for once, at least, we had the satisfaction of hearing French spoken in an English piece with a perfect accent and an almost faultless purity of pronunciation.—Daily Globe.
"The Mute Singer" is a very interesting play, and should, under favorable circumstances, prove highly attractive. The story is very interesting, the characters are nicely drawn, and in two instances with more than ordinary care and excellence. It was nicely placed upon the stage, and gave great pleasure to all who witnessed it. The piece gives Mrs. Bernard an opportunity to display her versatile gifts to excellent advantage, and her singing and acting are both of a high order of excellence. Some very pretty music was introduced by her, of which a brilliant air from "Si j'etais le Roi" and Handel's "Angels Ever Bright and Fair" deserve especial mention for the artistic manner in which they were rendered. A fiery and stirring declamation of "The Marseillaise" is also given by her in the course of the play.—Boston Gazette.
The "Marseillaise," which was sung by Miss Richings and the full company at the turning point of the play, where the lives of the principal characters are supposed to be in jeopardy from the infuriated mob of Red Republicans at the barricades, was received with much favor by the audience, winning an encore.—Evening Transcript.
Mrs. Bernard's performance of Sylvia was a very chaste and finished performance. The part, at times, calls for the exhibition of strong dramatic power in the artist, and at such times she was not found wanting, but was fully equal to the emergency. The situations into which the character is thrown give an opportunity for its representative to display her qualities as a vocalist, and of this Mrs. Bernard took advantage to introduce some very charming songs, which she executed in her usual artistic manner. One, in particular, from the charming comic opera, "Si j'etais le Roi," was given by her with great brilliancy, and at the end of the third act she sang "Angels Ever Bright and Fair" with a breadth and a purity of style that merit the highest praise.—Boston Traveler. [1

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New York, March 25th, '72. JAMES STEELE MACKAYE. [52-1t

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TWELVE NIGHTS
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I remain, yours truly,
for ROBERT FOX.
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RESUSCITATED BY
E. D. DAVIES,
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Concluded the most successful engagement on record at Fox's American Theatre, Saturday, 23d of March. Monday, March 25th, Wild's Opera House, Syracuse. Opinions of Press:—Fox's American Theatre—The houses continue crowded, and many nights people are turned away, in spite of the Lenten season, the great feature of the bill being the renowned ventriloquist, E. D. Davies. In his second and last week. Davies is perfection, and, from the moment he appears on the stage, interests his audiences with continued merriment, eliciting the greatest favor ever bestowed upon an artist in this city. E. D. Davies is, to-day, the finest card in the country.—New York Mercury, dated April 6th, 1872.
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TO
MANAGERS.
MR. G. WARE,
A
PROFESSOR OF LEGERDEMAIN,
Recently, under engagement to BURT & RIDGWAY, is an individual of whom managers will do well to beware, as his idea of right are of that kind which will not wear. He has recently proven his claim to the title of a genuine property man by appropriating to his own use property which did not belong to him, and moving the same from its legitimate custody between two days. In fact, a less reliable Ware is not in the market. Principle is a thing of which he has no knowledge, save through tradition. While under positive engagement for a summer season, having put the management to great expense for bills, &c., without cause or notice, he "folded his tent like the Arabs and silently stole away" considerable property belonging to his employers, for which he will be held responsible, in connection with his broken engagement, if he can be caught before too great a length of time elapses, and other parties secure him. We declare his word valueless, and he utterly devoid of principle. [52-1t*] BURT & RIDGWAY.

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On January 2d, 1872, by the Rev. Mr. White, at the Episcopal Church, Memphis, Tenn. H. K. ROBINSON to MRS. AMES, widow of the deceased COLONEL C. T. AMES, circus and menagerie proprietor. 52-1t*

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The present Season closes last of April.
HOLMAN OPERA TROUPE OCCUPY MAY 8TH.
SUMMER SEASON COMMENCES MAY 15TH. A FEW GOOD PEOPLE WANTED. Address THOS. CARR.
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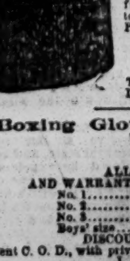

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YOU CAN'T JUST ALWAYS TELL.

WRITTEN FOR THE NEW YORK CLIPPER,
BY "DOBBS."

What a high old place New York is!
Each day there's some thing new—
Where everybody knows their "biz,"
And other people's, too;
Where every man, both young and old,
Is striving to cut a swell,
But whether they have brains or not
You can't just always tell.

And then the women, little dears,
With bright and laughing eyes,
The sharers of our hopes and fears—
This is their paradise.
And tho' they're rigged up fair to see,
Each one a reigning belle,
How much real beauty there may be
You can't just always tell.

In sporting matters they are "mixed,"
The best don't always win,
For well we know the thing is "fixed,"
And sometimes fixed too thin.
You go to see some rattling sport,
And find it is a sell,
But whether some one's sold or bought
You can't just always tell.

And so it is in this short life,
This ever changing scene.
You take a drink or take a wife,
They're neither what they seem.
The parsons say that in the end
We'll go to heaven or—well,
To know the place our feet may tend
You can't just always tell.

A DESPERATE SITUATION.

WRITTEN FOR THE NEW YORK CLIPPER,
BY OSCAR BRUCE.

John Jamieson was at the lowest peg. His face was as long as a washboard, and, to tell the truth, he had some reason for his despondency. His sales for the year had been far below average, and the importing house by whom he was employed had advised him to look out for another situation. "His "down hill" road seemed greased, for about this time his brother had broken his arm, and John had him on his hands long enough to consume all his ready money, and upon the occasion we speak of he could not rattle a dozen nickels in his pocket. Mr. Smithes, to whose pretty daughter, Kitty, John had been very attentive, had got an inkling of the state of affairs, and intimated that his visits were a superfluity, information which was seconded with some spirit by the lady herself. Jamieson knew that he had had a narrow escape from the jade, but a man in love does not look at these matters philosophically, and, accordingly, he felt he was about doing what he had never before done in his life, viz., succumbing and going under. But sometimes, at the last moment, the tide will change, and Mr. Cooper, the head of the firm by whom he was employed, called him into the private office one morning, and told him to sit down. His face was sad and his manner devoid of the usual *brusquerie*.

"Mr. Jamieson," he said, quietly, "I intimated that I would make a change on the first of next month."

"Yes, sir," replied John, very faintly.

"Well, I have received a very sad piece of news this morning. Our correspondent in India has died, and the position must be filled at once; it requires a man of energy, courage and integrity. I know that you possess all of these, and was thinking that if you had made no other engagement you are the very man we want."

"I shall only be too happy to accept," said John, frankly.

"Here, then," said Mr. Cooper, lifting a package from the table, "are poor Stanton's private memoranda, notes and diaries. You must study them closely, and, after learning what your duties are to be, let me know what your decision is."

On the 14th day of July, 186—, John Jamieson stepped ashore at Midgely, a post on the Hoogly, between Calcutta and the Ganges. The place was a collection of about half a dozen bamboo cottages, which were occupied by the officers of the station, and stood in the centre of a bare, sterile plain, lined on the rear by the blacknesses of a gloomy jungle, and in front by the thick meshes of underbrush and water weeds, which lined the edge of the river, and which were plentifully stocked with cobras, scorpions, centipedes and reptiles of the deadliest description. A solitary clump of palms stood like spectres in the glaring opening, and a grove of acacias reared their graceful forms in one portion, where the sand had sank into more productive soil.

This day in July was scorching hot, and the dry, white ground reflected the sun's torrid light through the atmosphere, causing it to ripple and glimmer. Beneath the clump of palms Jamieson saw a group of men, who were almost motionless, and might have readily been supposed to be devoid of life, were it not for the slow, regular puffs of tobacco smoke which issued from their lips. A Hindoo servant stood beside them, motionless as a statue, grasping by his side a small waiter.

The little tug, having dropped her passenger, his luggage and the mail bag, started again on her journey up the sluggish river, and soon disappeared behind a curve in the shore. Every now and then the puffs of steam appeared over the dull masses of vegetation and marked the devious course of the river. No movement occurred on shore beyond that of a score of Hindoos, who straggled out in the ghostly garments of white, and carried to the largest of the cottages the mail bag and Mr. Jamieson's trunk and portmanteau.

"Mr. Jamieson, I believe," said a languid, heavily whiskered man, who was stretched at full length on a settee, and who scarcely opened his lips; "I received your letter some days ago. Pray take a camp stool."

This was Captain Haldt, the officer in charge at Midgely, and with whom Jamieson had to transact some business of a formular nature before he could proceed on his journey. This man was vain, conceited and almost insolent in his treatment of strangers. John disliked him at once, and he was not a person to do so without a fair judgment of his man. It was determined to quarter him at the house of a young English lady, whose father was an officer in custom service and who was away on duty. She was quite alone, her only companion being a younger brother, a bright boy of five years of age.

A day or two had passed and John Jamieson had improved his dull time by making several enemies and one friend. The latter was Miss Dawson, who sided with him on all points of argument, and defended him behind his back when he was sneered at. John was not the man to submit to an insult of any kind, a fact which he took occasion to let his entertainers know at the earliest opportunity.

"Mr. Jamieson is a remarkable curiosity," said Captain Haldt one evening, after being worsted in an argument with John on popular representation. "Although hailing from Yankeedom, he is neither a general, colonel or major; does not talk through his nose, sit with his feet higher than his head, nor use his fork at table in a manner regarded as illegitimate in polite society."

"Indeed!" said John, turning his grave grey eyes on Haldt, "I must confess that I am ignorant that these eccentricities prevail to any extent in good society in my country. At least one of us is very ignorant. We have, however, one very excellent virtue—one apparently excluded from some other circles."

"Ah, indeed," said Haldt, with cool impudence, "and pray what may this beatitude consist of?"

"Simply this," replied John sternly, "courtesy to strangers and guests. This is a very important item of gentility in our code."

Kate Dawson turned her bright eyes on Jamieson just for a moment, as if in approval of this rebuke.

It can thus be seen that John was no favorite with some of the party, and in a day or two afterwards, the weather having moderated, the gentlemen accoutered for a hunt, but did not extend an invitation to him, although they stopped *en force* at Miss Dawson's.

"We have engaged our beaters and are going to scare up a 'kitten' which is in the jungle. I know there is no use asking you, Jamieson."

This from Captain Haldt, given with a sneer, which left no question as to its meaning. But John was his master, and replied, carelessly:—

"No! the style of fighting does not suit me. In America we take our own risks and don't put a barrier of unfortunate savages before us to stand the brunt of our battles."

"Upon my word, you Americans are a wonderful people."

"Egad, I agree with you, and I never knew it better than when I got amongst strangers."

Haldt writhed in his passion, but he felt that he was overmatched and sulked away with his friends.

Poor John was sick of this bickering and quarreling and only the necessity of self-defence urged him on to it. Never in all his life had he felt so lonely and friendless.

"I hope you don't judge all of us so harshly," said Miss Dawson, after the party had gone.

"I should be very sorry indeed to do so," replied John, feelingly; "I would be an ungrateful scoundrel to forget your kindness to me."

There was a long silence, broken at length by John, who inquired:—"Where's Willie?"

"Poor little fellow, he's asleep in the upper piazza. He romped so much last evening that he quite exhausted himself."

It was a lovely afternoon, and even the hot little spot of Midgely, the thick underbrush along the river, and the quiet, dark stream itself, seemed to acquire some of the beautiful nature of the day. John had seated himself by the window, which was heavily grated with iron bars (as are many of those in the isolated portions of India), and was greedily devouring the treasures of news from an old New York daily, which was thick with grease, and which he had found in one of the cottages. In mind he was home again, and through the whiffs of his pipe he saw the life and brilliancy of Broadway before him—the swarms of people crowding the sidewalk, and could almost hear the ceaseless racket of the omnibus and dray over the stones of the street. The hours were passing quickly away.

He gave a start on hearing Miss Dawson give utterance to a quick, affrighted shriek, and then he saw that her cheeks were blanched to the color of death. She was pointing towards the bunch of palms, which, waving gently in the breeze, gave partial concealment to an enormous tiger that was crouching behind them, and making a stealthy scrutiny of the Dawson cottage, which stood in advance of the others.

In a moment they had both comprehended the terrible situation. The entire body of men of the settlement had gone on the hunt, and the few Hindoo women and children remaining were quite as helpless as themselves. With a few rapid strides the tiger could have reached the steps of the piazza and seized little Willie as he slept.

"Oh, God, protect us!" Miss Dawson exclaimed, fervently, and turned to John, with her hands clasped in agony. He was examining the weapons which the room contained, consisting of a heavily charged old shot gun, a rifle and a short, sharp axe, used by the servants for breaking wood in the jungle. He selected the first and then stationed himself in the shadow of the window, to await events.

The horrible creature had commenced to creep slowly across the enclosure. Never before had Jamieson seen a specimen of the tiger in its natural state, and his heart sank within him as he considered the hopelessness of their condition. It moved slowly towards the cottage, and was fully ten feet in length; its cruel green eyes, and the tufts of white hair on its throat almost trailing the ground, gave it a terrible appearance, and it seemed gifted with sufficient strength to drag an ox away in its merciless jaws. The heavy tail was swished from side to side as it noiselessly approached.

"Oh merciful heaven!" exclaimed Miss Dawson, in torture, as the horrible beast paused at the steps to the piazza. In a moment Jamieson had snatched a book from the table and threw it towards the beast, thus diverting its attention, and then placed himself in full view, the stock of his piece resting on his hip. The tiger crouched, and after rolling to and fro for a moment in an angry manner, gave a short growl and sprang like a shot against the iron grating. As it did so, Jamieson, with marvelous nerve, discharged the full scattering charge of small shot squarely in its face, and its eyes ran out of their caverns. As fortune would have it, the grating was so firmly socketed that it did not instantly give way, although it was out of shape. One of the monster's legs was pinched between two of the bars, and before it could release it, John, with the quickness of thought, had seized the hatchet, and throwing all his force in the blow, brought it down on the limb, almost severing it below the middle joint. Furious with pain and the loss of its sight, the infuriated beast crushed the grating from its socket and rolled with a terrible crash into the room, making the place shake with its yells, which were mingled with Miss Dawson's shrieks. The fight was a desperate one, and maimed as the tiger was, Jamieson had to jump about with a lightning movement to avoid its heavy plunges. In a twinkling he had crushed the other fore paw. This virtually decided the conflict, for a third and well directed blow broke the monster's back, and a shot from the rifle scattered its brains about the room. John had recorded a single handed victory.

Miss Dawson did not faint, but sick as she was with fright went down on her knees and offered up a fervent prayer of thanks to heaven for their miraculous escape. A moment after, little Willie was clasped in her arms, and then the room was filled with the Hindoo women and children, some of whom were crying and chattering, while others looked half affrighted at the gigantic carcase of the tiger, from which the blood was still gushing.

Captain Haldt and his party soon returned, and were not only surprised but mortified, although they had to subscribe to the general praise to which Jamieson was submitted. Haldt held out his hand and remarked:—"Mr. Jamieson, I sincerely beg pardon for all that has passed between us. I was mistaken in you."

"Not an unusual thing to make mistakes," replied John, still retaining a great deal of his reserve. "In future, captain, when you go beating for tigers pray do not drive them in my direction. I am afraid a second meeting would not end so fortunately."

This was not the last visit John paid to Midgely. It was hardly a pleasant place, but there was an attraction there for him, and in after years, when he had become a partner in one of the largest New York importing houses, he brought home to him from India the most charming little English woman for a wife.

HOW I LOST MY WATCH ON THE MISSISSIPPI RIVER.

WRITTEN FOR THE NEW YORK CLIPPER.

Having occasion to go down the Mississippi last August, I left Memphis one fine afternoon on board the large steamboat ——, bound for my destination. And here let me say that a trip down the aforesaid Mississippi, in the summer season, is not the most pleasant undertaking in the world. True, the scenery here and there is fine, sometimes grand, particularly so when a storm is coming on, and the clouds, rolling and tossing about, assume that shattered, reckless appearance, possessing for so many, myself among the number, such a fascination, there is in this a picturesque grandeur to the sight. But on the other hand, the great heat of the weather, augmented by the crowded state of the steamboat, and made still more unpleasant by the monotonous puffing of the high pressure engine, together with the constant stopping at the different landings, either to "wood up," take in, or put off passengers and baggage, and many similar reasons, tend to make a summer excursion down the Mississippi long to be remembered.

It was at one of these "wood up" landings that the occurrence took place which I am now attempting to relate—places which have few if any inhabitants, and in the night time present as black and dismal a sight as one could well imagine. I was lucky in meeting some old friends on board the steamboat after she started, and that evening, while we were sitting on the upper deck, enjoying the soothing influence of a mild-flavored Havana, I was asked by one of the gentlemen what time of night it was. I immediately placed my hand on my fob, in order to answer him, when, to my no small astonishment, I discovered that my watch was *non est;* in other words, that it had gone to seek a more congenial clime. How it could have been taken was a surprise to all of us, particularly to myself, as not more than twenty minutes before I had compared my time with a friend's, to see if we were alike.

But the watch was stolen, and how to recover it was to me the all-important question. The detective belonging to the steamboat was the first person spoken to on the subject, and he proved in every way equal to the emergency. After several questions as to whether we suspected any one in particular, (which, of course, we did not,) the kind of watch, &c., he desired us to remain silent as to the loss, not to mention anything about the matter whatever to any one, and particularly to remain where we were for some time longer, as if nothing had happened out of the usual way. He then quietly took his departure and proceeded to the drinking bar attached to the boat (all steamboats on the Mississippi have drinking bars), and there remained watching for his man, on the supposition that one capable of committing such an act would be more likely to patronise the drinking bar than any other place on board.

After many had called, he settled in his own imagination on two, one if not both of whom he felt confident would turn out to be guilty. Now how was he to get the watch? We must confess, to our mind, this seemed no easy task; no use in arresting the suspected men—gentlemen, if you please, (for they had every appearance as such), as we had no proof to sustain us. No use either in searching them, for no doubt the watch had long ere this been placed in some safe nook, to be called for at convenience. How then were we to recover our property, was the problem which our friendly detective satisfactorily solved to our great astonishment and gratification.

He knew that we were fast approaching one of the numerous landings where we had to "wood up." He also knew that it was customary for those operating on the Mississippi to have places at occasional landings, where, in the night time, after robbing their victims, they could conveniently deposit their booty. He suspected that such a disposition would be made with our 18 karat at the next landing, and he accordingly made his plans to frustrate such a business-like undertaking.

We were fast approaching the place, a horrible, dark, wretched looking landing, where the captain intended to wood up, and consequently remain some fifteen minutes before again getting under way. The detective knew all this, and with that peculiar coolness which appertains to, and only detectives are noted for, he took his stand, with his revolver ready for practice, at the bow of the boat, so as, if possible, to be the first man to land. He succeeded; we saw him jump on the shore, and then we lost sight of him in the darkness. But did he get the watch? we think we hear you say. Yes, he did, and this is the way he succeeded. After he landed he walked back unseen about sixty feet, and concealing himself behind a stump, waited for the thief (should he come). He had not long to remain, as by this time the boat had rounded to, and the darkies had jumped on shore to gather the wood, when one of the individuals before mentioned, a large, fine looking man, was seen to hastily leave the boat. As he struck the dock he started on a run, but upon reaching the stump behind which our friend was concealed, he was stopped by the detective, who, rising suddenly before him, quickly turned with one hand the bright side of a lantern full upon his person, while with the other hand he playfully rubbed the thief's ear with the bright muzzle of his six shooter.

"Stir and you are a dead man," the detective pointedly remarked.

"What do you want with me?" was the answer of the thief.

"Hand over that watch which you have in your hand, or I will blow you into the river," sweetly responded the detective.

"Lower your pistol, and there it is," said the thief, throwing the watch on the ground, and, as the detective stooped to pick it up, the thief started on a run, and, although the detective persuasively emptied four barrels of his revolver in the vain and pressing hope of detaining the fellow a little longer in his company, yet this kind invitation was of no avail, and, in the darkness of the woods, he easily escaped, probably never to cross our path again.

The time the detective consumed between leaving and returning to the boat was scarcely ten minutes, and when he handed me the watch—as good as ever—(for the fall had not hurt it in the least), I was at last happy, and my gratitude was great—so great, indeed that it made me freely give the contents of my pocket book, and ever since feel thankful that I had it in my power so to give. After this I took the advice of the captain (long before tendered) and confided my watch and other valuables to the safe keeping of the accommodating clerk of the steamboat.

"NEMO."

UNCLE SCHNEIDER'S SKETCHES.

DER HUNTER—A SHDORY OF REFENCES.

WRITTEN FOR THE NEW YORK CLIPPER,
BY MARK QUENCHER.

He vas shdanding alone mit himself, glose abart of his dog, Vaggie.

Id vas der nople hunter Lame-Eyed Chake, der mosd terrifical man vat efer frighdened a Indian's scalps und made dhem shifer in dheir boots—or mockgassins.

He vas tall up, bond der sizes of a tree, und his bandylooks und der oder resd of his toilets vas a leedle oud of shdyles.

His hair vas not much barted goot, und a goot shafe voodend hafe made him sick.

To dell der exact truthfulness, he vas look kind of not fashionspie—bud he vas a hunter as vas peen a hunter.

Und his dog, Vaggie, aldo he vas a aunimals vat vood been in der "un-cans-py-der-tails" bizzness uf he lifed roundt dis neighboorhoodts, vas a nople feller of a dog, und many a Indians vas ofden somedimes heard to exglaim "Py dhunder!" in Indian, vhenefer Vaggie vood blayfully chew der calfs of dheir feets droo!

Der whole dwo of dis crowdt vas shdanding—as I say—glose abart of each oder von fine daytimes.

All an voncely Lame-Eyed Chake suddently remarked to Vaggie, midoud shbeakin, "S-s-s-s-h," ad der same dimes blacing his moud py his finger dot he musd shud ub.

So Vaggie s-s-s-s-h'd ad vonce, und satisfied hisself py achitating his dails.

"A Indians, py Chiminy Gootness!" says L. E. Chake, mit a schvore.

"I dink so neider," vas vat der viggling of Vaggie's dails meant.

"Py Chew Peder! I dink me some dangers vas got on float," coodinued Chake. "Ve musd saw, und if dhem Indian chendlemens vas been efen touching a single von headt of der hair of my family vat I leaved alone py der cabins inside of, py der awful Chehorseophad! I dake me der refenges ad voncely. Yes, I scalp me efery feller vat I see vat is in der Indian bizzness, und dhen I gif dhem a pottles of hair readorers, so dot I cood hafe der bleasures to scalb dhem vonce more ofer again!"

"So I cood hafe double refenges."

"Dhey musn'd fool mit Lame-Eyed Chake on der oound of dot refenge bizzness."

Vaggie shmiled mit grimness. His dail viggled vonce morely. "Vell, dot's so, neider."

Soon vas heard der tramps of der Indian fellers, vot marched on von each oder's shoulders, so you dou'd cood see dher marks of all of dheir boots."

One, dwo, cubble horses hided quick pehindt of each oder undil dhey had bassed.

"Py der off-horns of a buffalos I dink dot dey hafe—bud no; dot coudend vas—bud if dhey hafe—py dher great—bud—vell I vonder if dhey——"

Dot vas Chake vot got off all dot.

Vaggie didn'd cood undershdood dot, so he keebed his dail shdill mit itself.

Soon der hunter vas making railroad dracks for his cabins, vhere he had left dot morning his vife und elefen childs, vhile he vent oud to hunt, und so fourd, to gain dhem a honest lifelyhood, und—vell, dot's all righd, go headt.

Vaggie scooded afder his masder.

As Lame-Eyed Chacob vas valking quick home he vas dinkin mit himself.

He vas got fraid dot der Indian fellers vas fool round der cabin vhile he vas avay, und vas make faces ad his family, und scare dhem, or else made dem gone sick mit dheir top-knots all scooped mit dheir shkulls off.

As he comed glose abart of der cabin, he suddenly didn'd heard a sound.

Und dis frighdened him.

Und as he comed nearer he didn'd hear enny some more sound neider dot also.

Vich dis frighdened him quite some more, und his plood vas come py his hearts.

Soon he arrifed, und—gootness graciousnes!—vat a dings vas saw.

Vhere he leid der cabin dhere vas der remains of a goot bonfires, und he finded his vife und elefen childrens all burned to shmeke in der fourth floor of der exdension!

Dis made him quite real mad.

Und Vaggie vas seen to bark mit much noises. L. E. Chake, der hunter, dhen schveared dis oaths in such a awful shdyles dot efen Vaggie got scared bond hisself as he said:—

"Some blaindy refenges, I schwar me dot!"

* * * * * * *

Now comes der excidements of der refenges. Slowfully droo der forest vas a man grawling on his ears.

Pehindt vas a dog shliding along on its hoof.

Dot vas Lame-Eyed Chake und Vaggie.

Dhey bromenaded in dis vay on accound dhey vas in der Indian hunting bizzness.

Efery dhen und now Lame E. Chacob vood hiss of his teeth:—"Refen-es! Refenges!"

Und Vaggie vood rebly mid his dails:—

"Blaindy of dem, dool!"

So dhey creebed on.

Let us scood aheadt of dhem und hear vat ve can see.

Ah! Here vas an Indian's poarding house.

Dheir poarding houses vas always in der oben admosphere arount a camp-fires; und dheir beds vas easy to made ub, don'd id?

Vell, der Indian crowdt vas all fast ashleeb of dhemselfs, vich dhere vas a dozens of dhem.

Dey schnored in Indian, und didn'd tream of der dangers vat vas soon to—vell, hold ub, und dook your dime.

* * * * * * *

At dot Indian poarding houses, at half-baad o'glock dot nighd, der feller vat vas in der sendinel bizzness vas lay down quick ad voncely, all gone diedt mit his prains loosened mit a biscol vich oxbloded at him.

Anoder von, choosd pefore he vas gone, diedt und "kig der buckets" oud, vaked ub for a minutes to sadisfy himself vat he vas dying of. Anoder von, vot got a awful smack of his jaw prokened, didn'd turn aroundt und offer some more jaw, on accound he leaved py der firsd-drain for der hunding grounds of his grandfaders!"

Anoder von—Oh! but ve are sick mit our shdomacks at all dis ploody vork.

Vat vas id?

Id vas Lame-Eyed Chake, who choo'd got here pefore his ears vas veared off, und he is ad der bresend dime vat I shbeak of in der slaughder house bizzness.

Look at him, as he grabs dot poor Indian chendlemans in his arms, und schqoozes him deadt. You cood heard der Indian creak, und shblinder, und—vell, he finished dot poarding-house, und got him blaindy refenges.

* * * * * * *

You cood saw dot Lame-Eyed Chacob any daydimes vhen dhere vas a Indians to be "got avay mit." He devotes his lifedimes to "refenges" mit der Indians.

I vonder vat bizzness he vill vent in, vhen der Indians vas all gone diedt!

* * * * * * *

B. S. (Pooty short)—Vaggie vas goot to carry der scalbs.

DIS VAS DER ENDS.

"HOPE."

WRITTEN FOR THE NEW YORK CLIPPER,
BY WALDORF H. PHILLIPS.

Hope on! Hope ever!
Despair thee never!
The darkest day must have an end,
And God, in time, his joys will send.

Hope on! Hope ever!
Despair thee never!
The heart that knows despair is dead,
And life is death when hope has fled.

Hope on! Hope ever!
Despair thee never!
'Tis Hope that lets us see the light
And maketh day of darkest night.

Then hope forever!
Despairing never!
The darkest day must have an end,
And God, in time, his joys will send.

AMELIA MARROWSQUASH'S GHASTLY DISCOVERY!

WRITTEN FOR THE NEW YORK CLIPPER
BY FRANK S. FINN.

Miss Amelia Marrowsquash was a lady whose age was somewhat in advance of the Webster's Dictionary that rested on her parlor table, and the oldest inhabitant knew *that* to have been some thirty-nine years in the family. She often got things into her head besides hair pins, combs and brushes, and these same things she designated as "kinks." Sometimes she wanted a new dress, sometimes she pined for a new bonnet, then she would sigh for a pet dog or a Maltese cat, and she could gratify all these wishes; but when she got the kink of wanting a husband it was a much harder task. She would go around to the neighbors' houses and see other women sitting alongside of other folks' husbands—no, I mean sitting alongside of their own husbands—and she couldn't help wishing they were hers. I don't mean to imply that she wished those very identical men were her husband—no, she had been brought up of pious parents, and she knew covetousness to be a sin; still she couldn't help thinking it would be a blessing if there was some male biped lying around loose that she might have.

But there wasn't, and she would return to her desolate hearthstone and think how nice it would be to have somebody to get up first of a cold morning and make the fire. Sometimes, after she had been out visiting of an evening, and had come home without a beau, she would fling the sitting room door open as though she fully expected to see a man reclining in the arm-chair, and who would rise at her presence throw himself at her feet, exclaiming:—"Amelia, be mine!"

But she didn't. I'm almost tempted to think, if a man burglar had entered her room at night she would have endeavored to turn him from his evil ways and marry him.

The burglar didn't come, but the cold weather did, and she used to shiver over the glimmering tallow dip and read her Bible. And she would come to the passage where we are commanded to love all men, and Amelia would meekly fold her hands before her, in pious resignation, saying:—"I will, if the Lord will send me a man to love." Then she would look in the glass to see if it would reflect a handsome face. But it wouldn't, and poor Amelia was forced to confess to herself that she was not a beauty, that her wig was not of the stylish color, her false teeth looked old and yellow, while her high bones seemed as though they were about to cut through her cheeks. She even went down stairs backwards into the cellar with a looking glass, at midnight, to see if it would reflect the picture of her future husband.

But all of a sudden she came across a newspaper containing some verses addressed to "Amelia," and it touched her heart, figuratively speaking; she even shed tears in the teapot over it. It seemed to emanate from a being bowed down with sorrow, and whose only comfort in life was to find an Amelia.

Cruelty was not in the nature of our heroine—she wouldn't let a dog be turned away from her household, and would she allow a man to suffer? No, the whole Marrowsquash nature rebelled against such a proceeding; but how was she to come across him was the question? Mightn't she answer his verses? To be sure she never wrote a line for the press in her life, yet what of that? She wouldn't charge the editor of the paper anything for it and she'd purchase a couple of copies herself.

So she sent them, with a few words, stating that her unknown friend should not feed on the loneliness of life, and if he could put up with one so far beneath him she did not know but that she might become his wife. She also sent him some cookies of her own making, and, of course, you think she was happy.

But she wasn't, for the poet wrote back that her poem was declined, and the cookies *declined* also, for they were eaten as soon as received; that he didn't feed on the loneliness of life, but on lager beer and limburger cheese, and as to wedding the fair Amelia, he said he must consult his present wife as to that. Would she send the receipt as to making cookies? Insult added to injury, and that put an end to her writing poetry; but it didn't discourage her. She wasn't born under a discouraging star, and didn't Dr. Watts say:—

"If at first you don't succeed,
Try, try again!"

Patience such as heremanifested should surely be rewarded, and it was. She was out weeding in the garden on a lovely spring P. M., with a sun bonnet on her head, her skirt cut bias, and not looped up at the sides with natural flowers; her shoes were down at the heel, *a la mode* bee; a marabout feather decorated her underskirt, which was made slightly *radeauz* in order to present the appearance of a *bouffante* of *rivere pique*. That may not be according to the latest *Bazar*, for I am somewhat "shaky" on fashions; however, her leaden colored toes were encased in a pair of gaiters formed in the style of a Pompadour *casaque*, and a good deal more of toes for left. She had been just hoeing for grub worms that had been planted at the full of the moon, and were in a high state of perfection, to be pulled up by the roots, and—well, I'm not posted on agriculture.

Sounds of an infuriated steed arrested her attention.

"My stars and gar—limb encirclers! I knew something was going to happen when last night's mail came in and didn't bring me a letter," exclaimed the fair Amelia, as she rushed in a frantic manner, but she saw nothing of any runaway horse, only a rather fine looking gentleman, who carried a carpet bag. The gentleman paused before the garden gate, and, raising his hat, said "A close shave, madam, a close shave."

What could he mean? He was insane if he thought her to be a female barber, and more insane if he referred to the texture of his face, for it was covered with a full beard. He explained his meaning; his horse had taken fright; the axletree had slipped off the traces; the spokes of the wheels had cut through the top of the chaise; the shafts had not been adjusted rightly to the horse's collar and—well, if you take me for an hostler or a stable boy, you are most grievously mistaken.

Did she know of a place where he could remain for supper? She did. At her own house. Would he walk in? He would. Could she show him to a room where he could arrange his toilet? She could—and did.

But while he was gone the demon of curiosity impelled this woman to wonder what was in that carpet-bag. Then she must needs feel of it, and then—she wanted to open it and find out whether it contained a base ball or a plum pudding! She ought to have restrained her curiosity. But she didn't. We don't any of us do as we ought to. But when she *did* open that mysterious carpet-bag—when she did so—when she——

Horrors! Heindes! pills! Terror! and peppermint lozenges! There she beheld a ghastly skull, thigh bones and leg bones, and bony fingers and thumbs, until she felt convinced the man was a murderer, an assassin, and, it might be, a thief. Should she give him up to justice? Should she wed him and hide his ghastly secret in her bosom? She scarcely knew which to do. Had she known what to do she would have done it.

But she didn't, and so how could she? She ran up stairs and locked the stranger's door on the outside, and then fled like Joan of Arc, Charlotte Corday, Florence Nightingale, or—or—I wish that man who borrowed my "Historical Females" would bring them back.

She aroused the neighborhood, and they went back with her to her house, armed with double loaded broomsticks and six shooting guns and pistols rammed to the muzzle with ammunition; but I never was in the army, so I guess I've got the terms mixed up some way.

My paper's about given out, and so has your patience, so I'll tell you that when they demanded admittance and told the man to surrender he exclaimed:—"You thundering fools, I'm an anatomical lecturer, and these bones are only plaster of Paris; any fool might know that."

Miss Amelia told her friends she was very sorry her guest was not a murderer, and that she caused them so much bother. Her guest left immediately, and then Amelia wished she *had* resolved to wed him and bury his ghastly secret in her bosom. But she didn't.

Ten years after she made a vow that she would never marry the best man living. And she hasn't—nor the worst one either. She's single and singular, and no chance of becoming plural.

WASHABLE PAPER CLOTH.—The Japanese make paper cloth which can be washed without injury. Boxes, trays, and even sauce pans may be made of this cloth, and saucepans thus manufactured sustain no injury over a strong charcoal heat. Bags may be made of it, in which wine may be put and heated by insertion in boiling water.

CLIPPER VARIETIES.

Comprising Sentimental Ballads, Songs and Dances, Comic Songs, Jokes, Old Bills, Reminiscences, etc.

WRITTEN AND COLLATED EXPRESSLY FOR THE NEW YORK CLIPPER.

BONES AS A BASE BALLIST.

HE PUTS IN FOR THE CHAMPION'S PRIZE AND GETS A BELTING.

INTERLOCUTOR.—So you've been joining a base ball club, eh, Mr. Bones. Really, if you go on in this way you'll make some of the sports hide their diminished heads out of pure envy.

BONES.—Guess you'd tink so if you could see de way I sling de dead red when I gets warmed up to it. Win de champion's belt right off, ahead of all competitors, widout half tryin'. You see de way it come about was dis. Pete Simmons—you all know Pete—him wid de big feet and mouf like a crater—wanted to create a sensation wid de fair sect, so, hearing todder day dat de White Stockings was goin' to hab a game of ball on de ice, he tole me to come along and jine if I wanted to see some fun. 'Cordingly I went. It seems dere was to be a match between de Whites and de Reds for de champion's belt, and Pete thought dat his chance was as good as any one's. De big pond in de Central Park was all right, and plenty of spectators, including lots of gals wid red stockins and red cheeks, and eyes dat sparkle wid de fun and excitement. Pete hove de fust ball, and I made a *fly catch* by skating into an air hole.

INT.—I see, you caught a ducking, but not the ball.

BONES.—I hauled for help, and when dey fished me out I was just in time to catch a screw ball dat come flukin' along.

INT.—Then you *did* catch a ball?

BONES.—Yes—caught it 'long side ob my head—a regular stunner. Den, tinks I, it's bout time to gib dem a specimen of my batting. Pete was standin' by at de time, wid two or tree ob de gals. Tinks I, I'll astonish dem; so, when de ball come sailin' my way, I swung de bat and hit Pete squar' in de head, and sent him flyin' like a cannon ball into de midst of de spectaters, and dey all went down like so many pins—a regular ten strike.

INT.—Doubtless your friend Pete thought you had made a *base hit*.

BONES.—Well, he did seem a little "*put out*," dat's a fac! "Neber mind, I got a '*score*' to settle wid you for dat," says Pete, grinnin' all ober wid dat awful mouf of his. "Just wait till I catch you out *on de fly*, dat's all."

INT.—It appears to me you took a singular course to win the champion's belt, if that was what you were after.

BONES.—So dey all tole me. But I kept on until I'd got so many falls dat I was black and blue all over wid de concussions. At last I got dem into such a confusion dat dey all put after me to run me off de field, and if I didn't *get a belting* den it wasn't for want of de muscle to do it wid. Was laid up for a whole week by it.

INT.—We will now have

KISS ME TO SLEEP, LITTLE DARLING.

BY GEO. B. PENNOCK.

Kiss me to sleep, little darling,
Smooth my hair back from my brow.
Let me feel your sweet breath on my cheek, love,
I was never so happy as now.
I know it's been years since we met, love;
But, darling, you've always been true;
And when I was so far away, love,
I always had sweet thoughts of you.
Chorus—Kiss me to sleep, little darling,
I'm happy, so happy to-night.
To see the sweet smile on your face, love,
Drives all sorrow and care out of sight.

So, darling, smile on me forever.
I love that bright, sunny smile.
It would grieve me to give you displeasure,
So smile your bright smiles all the while.
The twilight is deepening all 'round us,
The night birds are singing to rest.
Kiss me to sleep, little darling,
Oh, was any one ever so blest?
Chorus—Kiss me to sleep, little darling, etc.

PHILADELPHIA, March, 1872.

MINSTRELSY TWENTY YEARS AGO.

Through the kindness of A. Jacobi, Esq., of Montgomery, Alabama, we present a copy of a programme of Wood's Minstrels, when they occupied "444" Broadway, over twenty years ago. In the company was Tom Briggs, one of the very best banjo players that ever put on burnt cork; he died some years ago in California. Eph Horn, it will be seen, was also in the company. Eph is still around, performing engagements in variety companies. M. Campbell has had many ups and downs since then, having been performer, manager, agent, and a little of everything by turns—but fortune has not favored him, we are sorry to say, or, at least, it had not when we last saw him:—

WOOD'S MINSTREL HALL,
444 BROADWAY, ABOVE HOWARD STREET.
Open every night during the week
THE CELEBRATED WOOD'S MINSTRELS.
H. Wood .... Manager and Proprietor
PARTICULAR NOTICE—Owing to the great length of the entertainment and arrangement of the programme, any repetition of the several acts is entirely precluded. It is hoped this explanation will be acceptable to the patrons of Wood's Minstrels.
PROGRAMME FOR THIS EVENING,
September 12th, 1851.
PART I.
Introductory overture, Crown Diamonds .... Full band
Opening chorus, Postilion of Lonjemeau, introducing the Boatman's Dance .... Company
Dear Native Home, arranged for Wood's Minstrels .... M. Campbell
Lovely Rose, the Belle of Broadway .... E. Horn
Poor Uncle Tom, written and composed expressly for Wood's Minstrels .... J. A. Herman
Nancy Till .... Winchell
Sweep oh, with Tyrolean solo and chorus .. Campbell, Zorer and Co.
The Fireman's Death .... J. A. Herman
Pirate chorus, from the opera of the Enchantress .... Company
Grand Storm March Quickstep, new features .... Full band
PART II.
Violin Solo, Irish airs, original varia .... L. De Meyer
Echo Song, *a la* Lind, burlesque .... Max Zorer
Banjo Solo, De Yaller Gal wid de Green Corn .... T. F. Briggs
Fancy Hornpipe .... H. M. Williams
Concertina Solo, Nae Luck, varia, original .... A. Sedgwick
Banjo Duet .... E. Horn and T. F. Briggs
Showing the power of music upon the Ethiopian race. Horn will here portray the influence of music upon a respectable aged colored individual from away down souf.
Double Polka .... Winchell and Williams
Accordeon Solo, by the infant prodigy .... Master Malatrat
PART III.
Portraying the peculiarities of the darkies of the south.
Plantation Song and Chorus, the Fish Question .... Company
After which will be introduced the tragedy of the
RETURNED VOLUNTEER.
George Frederick [illegible] .... Campbell
Alphonso Fletcher D'Orsay Squibbs, his long lost brother .. E. Horn
To conclude with the Arkansas walk around .. Horn, Winchell & Co.

THE ACTOR AND HIS AUDIENCE.—Rosambeau, a French actor of note, was once playing at Anjou, when the curtain rose to a single spectator. The actor stepped forward and addressed the audience:—"My dear sir, did you come to see the play or to see Rosambeau?" "To see Rosambeau," was the prompt reply. "Well, I am Rosambeau. Don't you think we shall enjoy the evening together much better at the neighboring *cafe* than if you compel me to play to you, who should be a man of wit, in a piece which is a poor one at best, and in which, contrary to my usual custom, I am only ordinary?" "Certainly I do," replied the audience, "for I hurried my dinner to get here in season; we will go and finish it." And they did.

I OFTEN MAKE SUCH SAD MISTAKES.

CHARACTER SONG,
BY J. J. GRANT.

I often make such sad mistakes,
So that, where'er I go,
The very children cease their play
To call me stupid Joe;
But, seeing here such jolly folk,
My sorrows I'll confide,
And tho' my heart is nearly broke
I'll show the brightest side.
Chorus.—I often make such sad mistakes, &c.

When I was young, some eight or nine,
I left my cherished home,
And Crusoe-like, equipped so fine,
I sought the seas to roam.
My borrowed skiff had barely scored
A mile before a tug
Came coasting, with a cop on board,
Who put me in the jug.
Chorus.—I often make such sad mistakes, &c.

When I grew up to be a man
I thought I'd learn a trade,
And so a cobbler I became,
A jolly, pegging blade;
But, fitting, one's one happy day,
A lady's tiny boo,
She angry grew, I blush to say,
And kicked me in the snoot.
Chorus.—I often make such sad mistakes, &c.

AN OLD TIME CONCERT BILL.

MRS. OLDMIXON'S CONCERT.
TUESDAY NEXT, FEBRUARY 16TH, 1808,
AT MR. SICARD'S BALL-ROOM,
Bank street, back of the Pennsylvania Bank, Philadelphia.
Grand Overture ....
Song.—Mrs. Oldmixon, "Fragrant Chaplets." .... Cemarosa.
Symphony .... Hayden.
Song.—Mrs. Oldmixon, "I Know That My Redeemer Liveth," from the Messiah .... Handel.
Overture .... Pleyel.
Song.—Mrs. Oldmixon, "Bloom Every Joy." .... Pelsler.
ACT II.
Overture .... Stibeltz.
Song.—Mr. Gillingham.
Symphony .... Pleyel.
Song.—Mrs. Oldmixon, "Sweet Bird," accompanied by Mr. Gillingham on the violin .... Handel.
Grand Concerto.—By Mr. Gillingham
To conclude (by particular desire) with the celebrated song of "Soldier Tired," by Mrs. Oldmixon .... Arne.
Tickets to be had at all the music stores, Mr. Birch's book store, South Second street; Mr. Carey's book store Market street; of Mr. Kitchen, City Tavern, and of Mrs. Oldmixon. No. 28 North Second street. Concert will commence precisely at 7 o'clock.
[Contributed by Daniel McCann, Jr., of Upper Marlboro, Prince George county, Maryland.]

NEVER PROVE FALSE TO A FRIEND.

CLOWN'S SONG.
Dedicated to My Friend, James Maguire,
BY CLAUDE DE HAVEN.

Never prove false to a friend;
In love and in friendship be true;
Never prove false to a friend,
So long as he's faithful to you;
He may be dishonest, a knave
In other's opinions, but then
To you he is generous and kind,
And one of the noblest of men.
Is any man free from each fault,
All righteous and good in his ways?
Lives there a woman on earth
That she can be named but in praise?
Never speak ill of a friend,
To gossipers keep closed your ear;
An excellent rule in the main,
Is to credit one-tenth what you hear.
Stand by a man in distress
When you know he is really in need;
What matter if even he falls,
There is honor for you in the deed.
That one may deceive you 'tis true,
Then his and not yours the disgrace;
Because we find one man untrue,
Shall we wrong or distrust a whole race
Censure a man for his faults,
Give him honor when honor is due,
But never prove false to a friend
So long as he's faithful to you;
Never prove false to a friend;
In love and in friendship be true,
Never prove false to a friend
So long as he's faithful to you.

A DISH OF HASH.—If the "Forty Thieves," commanded by the "Ticket of Leave Man," should encounter "La Belle Sauvage" with her "White Fawn," unattended by "Buffalo Bill" or "Nick of the Woods," "After Dark," in the "Streets of New York," while returning from "Darling's" "Divorce" from "John Garth," and on the way to "Black Eyed Susan's" "Marriage" with "Humpty Dumpty," while passing "Uncle Tom's Cabin" and the "House That Jack Built," with the "Naiad Queen," "Emerald Ring," and no "Help" being "On Hand," what would be the result? "Foul Play." H. F. S.

CURIOUS MISTAKES.—The author of the tragedy of Douglas makes his hero repeat:—

"Beneath a mountain's brow, the most remote
And inaccessible by shepherds trod,
A hermit liv'd."

Now pray, Mr. Paddy Home, how did the shepherds reach the inaccessible mountain's brow?

Mr. Home, in another passage of the same tragedy, smells a little of the sod:—

"The river, rushing o'er its pebbled bed,
Imposes silence with a stilly sound."

CUPID'S FOIBLES, FOLLIES AND FANCIES.

THE TEMPTATION.

WRITTEN FOR THE NEW YORK CLIPPER,
BY PARTHENIA.

Is there no other way for her to do,
But linger, starving, near the open door?
Must she not venture even to go through
And ask the bread she needs so much, once more?
At the last place she asked and was repulsed;
The full fed souls scarce heard her piteous cry;
And must she ask again to be refused?
Ah! were it not much easier to die?
To die! Oh, no! Death was no easy thing;
To live were better, though to live were crime.
To live—she must have bread—one moment more
And bread is hers; and for the first sad time
She's laid her hands on what was not her own;
Has found that though it gained but bitter bread,
Still life is sweet; and will not God forgive
When he has heard her "No!" so often said?
Oh! souls whom God has blessed, refuse not that low cry
Which asks for bread or shelter at thy hand;
Ye know not their deep need who ask of thee;
Perchance thy simple act shall help the falling stand.

THE SOCIAL EVIL IN BOSTON.

ITS EXTENT, CAUSES AND REMEDIES.

Rev. Geo. S. Vibbert lectured in Boffin's Bower last evening before a small audience, his subject being the social evil, its extent, causes and remedies. After an introduction, in which he quoted from several prominent writers upon the subject, to show the enormity and hideousness of the crime, he stated that the sin, and its effects upon the social and moral instincts of the people, was one of which we were admonished not to speak but with bated breath; but its result in disease, pollution and blasting influences were apparent all around us. It was a field of reform, according to Chatelet, hardly yet touched upon, and one of the greatest magnitude. Though in Paris the evil is under regulation and restraint, it is known to be fearfully on the increase. Paris was one vast medical hospital, to which students from all parts of the world flock for the study of the most loathsome of diseases, a significant reflection upon French morality and virtue under the system of regulation. The fall of France was claimed by the lecturer to be due to its licentiousness. He then proceeded to comment upon the "contagious diseases acts," so called in the statutes of England and Missouri, branding them as the most hideous and black of any that ever disgraced the name of law. Though it assumed to be something else, the system in St. Louis was nothing but a legal license of prostitution, more degrading in its results than in localities where it was prohibited. The argument there was that these women should be treated as physical facts and not as moral agents. In 1857 there were, as shown by the reports, 9,347 cases of disease arising from the social evil in New York alone, which were treated by the physicians, and at the same time there were computed to be 7,860 women of the town in that city. By another official report it appeared that in the six principal cities there were no less than 61,296 bad women, which would make a procession thirty-five miles long! From 1864 to 1872 the police of Boston arrested 5,944 women for night-walking. The lecturer had the authority of a policeman now on the Boston force for the statement that, should a patrolman be hard upon the houses of ill fame, so great was their power and influence in high places, he would either be removed from the force or transferred to some other station. The social evil daily drags men and women down to the lowest round of shame and degradation. The poor victims were the worst treated, have the fewest friends and the least hope of any class of humanity, and they are hourly pushed lower and lower by the brutal inhumanity of the very men who are the authors of their ruin. It was the duty of all lovers of right to help lift them from this degradation and shame. Mr. Vibbert then discussed the causes of the evil, claiming that most of them fall by the wickedness of men, and but very few by their own seeking and choice. In England the villainous doctrine that young men should have mistresses was spread by the advice of many of the highest medical men, who, no doubt, believed such a course the proper one. A list of causes was given by Surgeon Tait, of Glasgow, to be—licentiousness by inclination, irritability of temper, pride and love of dress, dishonesty and a desire of prosperity, indolence, seduction, inconsiderate marriages, inadequate remuneration for work, want of employment, intemperance, poverty, ignorance or defective educational or religious instruction, bad example of parents, harsh treatment of relatives, and improper books and obscene prints. The speaker then gave the results of an investigation by Dr. Sanger, of New York, who collected statistics on the subject for a book, the information being furnished by police officers from actual knowledge. The answers to questions as to causes of the evil elicited replies as follows:—Inclination, 513; destitution, 525; seduced and abandoned, 258; drunkenness, 181; ill treatment, 164; desiring an easy life, 124; bad company, 84; persuaded by promises, 71; too idle to work, 29; violated, 27; seduced on emigrant ships, 16; seduced in boarding houses, 8. This list of causes was discussed at length, the speaker giving vivid illustrations of particular cases of women being driven to a life of shame by force, being obliged to select between sin and death by starvation. His argument on this point was that ladies in easy circumstances could do much by employing and paying fair prices for work from these unfortunates. He also held that intemperance was a powerful agent in aiding the social evil, and thought if rum shops could be driven from the streets it would help to dethrone many of the houses of ill fame, as the two are companion evils. In suggesting remedies he started with the idea that it can be checked and eventually driven away. He should first demand personal purity from the male sex. The crime of prostitution was just as shameful in a man as a woman, and he wanted no distinction made in the social and moral estimation of the two. Deprive such men of positions of trust and power, brand them as pests to society and exclude them from *entree* to our homes, and a point would be gained. The men, who are the aggressors, deserve more abhorrence than the women. Another remedy suggested was a law to arrest male as well as female night-walkers, such as [illegible] (the speaker) would gladly urge before a legislative committee. The prohibition of obscene papers and books, which tend to corrupt and degrade the young, and the punishment of venders of them, would also be a remedy. The teaching of anatomy and physiology to the young as soon as they could understand the subject, and the refraining from the usual custom of deceiving young people as to their bodily functions, was mentioned as a proper course to pursue. The ignorance of the great mass of abandoned women was exemplified in the statement that of 2,000 in New York 1,880 testified that they had never been taught any useful occupation. In the matter of refuges for abandoned women Mr. Vibbert had a doubt as to their usefulness, thinking that homes in families and good examples would be far better for their reformation. The lecture was delivered in Mr. Vibbert's accustomed forcible and clear manner, and was listened to with the closest attention by those present.—*Boston Herald, March 18th.*

A TITLED LADY CHARGED WITH BEING A CYPRIAN.

The latest received London journals give the details of the alleged libel of Lady Twiss by Alexander Chaffins, mentioned as a solicitor. Chaffins, an elderly man, was charged at the Southwark Police Court with maliciously publishing a libel upon Sir Travers Twiss, Her Majesty's Advocate General, and Lady Twiss, with intent to extort money. Mr. Polland prosecuted the case and defendant conducted his own case. Mr. Polland, in a lengthy opening, occupying nearly two hours, said the charges against the defendant were of a very serious nature, inasmuch as the libels were obnoxious, false and malicious, and published with intent to extort money from Sir Travers and Lady Twiss, who, he thought, would not seek redress in a court of justice. Sir Travers Twiss married Lady Twiss at the British Legation at Dresden, in presence of her family and numerous witnesses, on the 29th of August, 1862. Previous to that the lady had known the defendant in business transactions, and when Sir Travers and his lady returned to London, in 1863, they met the defendant in the Botanical Gardens, when he congratulated her ladyship on her marriage. After that began the defendant's persecutions. He wrote to Lady Twiss in 1864 for money, demanding £150. Sir Travers' solicitor paid him £50, and he gave an acknowledgment in full of all demands. He sent other letters and brought sham actions against Lady Twiss for alleged slanders. In 1863 Lady Twiss was presented at St. James by Lady Rutherford Alcock and in 1869 was again at Her Majesty's drawing-room. On the 29th of April of that year the defendant wrote to the Lord Chamberlain, complaining of Lady Twiss, stating she had misconducted herself in London previous to her marriage with Sir Travers Twiss. The Lord Chamberlain made such inquiries as he was bound to do under the circumstances, the result of which was satisfactory to himself and Sir Travers and Lady Twiss. Chaffins has made affidavit that Lady Twiss' maiden name was Pharailde Vandyrelle; that she is a native of Belgium, and went by the name Marie Gelas. She resided in London several years previous to her marriage. She was an adventuress and courtesan. Chaffins made her acquaintance, and was on terms of extreme intimacy with her. She used to attend the Cremorne Gardens and the Holborn Casino with other foreign cyprians, and dance wildly and immoderately, with her hair hanging down her back, and with a most liberal exposure of her person. She was the mistress of Sir Travers Twiss for months, when he became infatuated with and married her in Dresden. As Lady Twiss has once mysteriously disappeared, Chaffins' statements are made to appear highly probable. This scandal has created intense excitement in titled circles in London, who are horrified that one of their set should have married a notorious wanton and introduced her into society and the presence of the Queen.

SEDUCED BY HER EMPLOYER.—Wonders will never cease is a very old saying, but the maxim is proven true when we hear continually of the conduct of some of our citizens. A case of *crim. con.* in one of the most respectable locations in our city has been the subject of much gossip among a knowing few at the South End. From what we can learn it seems that, contiguous to the Commonwealth Hotel, no matter how near or how far distant from the caravansery, there exists a dry-goods establishment kept by one individual, of whom at the present time the female mind in and about the aforesaid hotel is considerably exercised, simply because the proprietor of the aforementioned haberdashery establishment has been committing very naughty deeds, to say the least, with one of his female attendants, and has so far forgotten the good old maxim, "be virtuous and you'll be happy," that the young lady is now in that condition which ladies love to be when they love their lords, and realizing that her employer is considerably better off than she is in worldly goods, has gently intimated that he must contribute to her exchequer and to a goodly amount. Repeated intimations have been made to the author of her troubles, but as yet he has not come down with the amount, but instead, has sought out a prominent and wealthy merchant residing thereabouts for aid and counsel. Further developments are yet to come. It is said that the young lady is very beautiful and that she has heretofore led a most exemplary life. She had the respect and esteem of all her acquaintances until this demon accomplished her ruin. The above are all the facts we were enabled to learn of this affair, but it is presumed that all the particulars will be known in a few days.—*Boston Express, March 18th.*

ATTEMPTED RAPE.—Saturday night a woman came from Biddeford by the 8 o'clock train, and was induced by a runner to take a hack driven by Isaiah Loud, to her destination on Commercial street. A gentleman passenger was taken also, and as the carriage started a rough named James Gross took an inside seat, while John F. Crockett sat on the box with Loud. After the gentleman passenger was left at his house, the carriage was driven up on Munjoy and out on North street beyond the houses to the old race track. Here the hack was stopped and turned round, and Loud and Crockett entered the hack and the three made a felonious assault on the woman, tearing her dress, stranging her underclothing and bruising her somewhat. In some manner she escaped from the villains, and her outcries attracted the attention of Mr. Joseph Craig, who lives near by the place. He went to her rescue and took the woman to his house, and subsequently entered a complaint at the police office. The men were arrested and locked up.—*Portland, Me., Press, March 18th.*

MORAL DEPRAVITY.

Yesterday Detectives McDevitt and McElfresh arrested one Charles W. Butts, a lawyer from Charleston, S. C., on information sworn out by the sub-board of school trustees of the first school district, charging him with systematic attempts to seduce and debauch little school girls, whose ages range from ten to fourteen years. It is alleged that Butts has been engaged in this vile work for some time past, and it is known that the trustees have been investigating the matter for the past three weeks, and they claim to have clear proof on the following points:—That the accused was in the habit of loitering about school buildings during the hours of recess, and, by offers of candies, &c., inducing the unsuspecting children to go with him to his room. Having corrupted the mind of one girl to such an extent that her expulsion from school was an absolute necessity to prevent the spread of her evil influence, he induced her to act the part of procuress and to bring her companions to his room. When he had them there he took liberties with them and made the most obscene and infamous proposals, filling the minds of the children with impure ideas. Some of the children informed their parents of his infamous proposals, but it is feared that in one or two instances he succeeded in corrupting them. The number of these young school girls whom he has sought to ruin is said to be twenty at least, some of whom will testify against him. He was taken to police headquarters, when he sent for his counsel, Mr. L. H. Chandler, formerly of Virginia, who endeavored to obtain bail, which had been fixed by Judge Snell, of the police court, but was unsuccessful. The prisoner was, therefore, compelled to remain in custody through the day and night. In addition to Mr. Chandler, the services of Mr. A. G. Riddle will also be secured in his defense. Butts is a very plausible man, and asserts that the whole affair originated in the enmity towards him of Mrs. Mary Carpenter, recently divorced from Mr. Delos Carpenter on account of certain unfavorable testimony given by him in the Carpenter divorce case. Mrs. Carpenter was cognizant of the fact that some of the girls implicated in the affair occasionally visited his room, where he was residing with his wife. This room is separated from the adjoining one, which is also occupied, by a board partition only, through which voices are plainly to be heard, and persons therein may be seen through numerous cracks in the paper. The accused says it is highly improbable that any sane man would use a room so open to observation for the purposes charged.

The warrant charges an assault on Gussie G——b, who, Butts says, is a girl about fourteen years of age, rather overgrown, and appearing twenty years of age at least. He says she was in the habit of coming to the house with girls of her own age, and he does not deny that he has taken the girls upon his knee and kissed them in a playful way, but denies that his intentions were improper. He also says the whole matter is a put up job on the part of Mrs. Carpenter, and that he can prove his entire innocence. Butts is about thirty-five years of age, with black hair and eyes, black side whiskers, moustache and goatee. He came here from Charleston, S. C., in connection with the Bowen-De Large contested election case. The public school trustees say that the story about Mrs. Carpenter giving them the information is untrue; that they first heard of the matter through the mother of one of the girls, who heard of the practices of Butts through her daughter. Butts, the accused, is the same man who ran against Ayers in the second congressional district of Virginia, and came near being elected. He was afterwards appointed commonwealth's attorney for King and Queen county, in that state. This morning, after the routine business of the court was over, Mr. Close, United States Attorney stated to the court that the charge of assault and battery against Butts could not be got ready before to-morrow and asked a postponement. The judge consented, and notified the witnesses to be present. The court room was crowded this morning with persons curious to know the results of this case, and the feeling seems to be strong against the accused. Several of the little school girls were brought to the court in hacks and taken to the witnesses' room, where the attorney heard their statement. Trustees Hart and Harris were present, with Superintendent Wilson, all of whom have been investigating these charges. It appears that the way the case leaked out was, that some of the pupils of the Franklin school had been suspended by their teachers, which the parents of the children not being pleased with, they made complaint to the trustees, who, after inquiry, found that the reasons given by the teachers was that of immoral conduct on the part of the pupils, and after consulting with the parents, and they in turn with their children they found that Butts, who resides on 12th street, had for some time been inviting the school girls into his apartments, and that one of the girls became so corrupted that she led other children there at the solicitation of Butts; that there were some twenty girls from this school, who have visited his rooms, and the most pernicious ideas have been taught them. The trustees having commenced this work, it is hoped they will follow it through. Butts was required to give $500 bonds for his appearance to-morrow, and up to 2 o'clock had not succeeded in getting security. He will be locked up in jail to-night, unless he can get security.—*Washington, D. C., Star, March 16th.*

A LEAP YEAR CALL.

One of the richest events it has been our good fortune to hear, in a long time, occurred within a block of the Court House, on Friday evening last. It seems that five young men from the country, who are here attending school, some time ago engaged rooms, and were boarding themselves, with a view of economising as much as possible in their weekly expense account. They had provided themselves with bedding equipages, cook stove, provisions, and so forth, and likewise an extra suit of clothing for use on special occasions. On the night in question four of the five concluded to attend the dance to be given in the hall, and therefore brought out their best "bib and tucker," and a race ensued to see who could dress the quickest. Just at the moment when they had stripped off their every-day clothing a gentle knock was heard at the door, and the young men incontinently beat a retreat into the closet and shut the door, leaving their clothing scattered all over the floor. The one who had concluded to remain at home and play housekeeper hastened to the door, expecting to see some male friend; when lo, and behold four young ladies, old time acquaintances of the young men, presented themselves as Leap Year "callers," having previously received an invitation so to do. They were politely invited in, when inquiry was made for those absent. The affable housekeeper informed them that they had just stepped out for a few minutes, but would soon be back again, and asked them to be seated. He then commenced gathering up the clothing and stowing it away in the corner, remarking that the boys were going to the dance that evening, and had been more than usually careless. The ladies helped themselves to seats, and a lively conversation was indulged in for at least half an hour, when the young men in the closet began to suffer so severely with the cold that they made a startling wail. The ladies hearing the well known voices of the young men, and thinking the housekeeper had purposely deceived them, ran to the closet door and tried to open it. They on the inside of the closet held fast to the door knob, and the firmer they held the more anxious and persevering were the ladies. The contest became very lively, and fearing that the ladies might get some advantage, the housekeeper made bold to confess that the young men were caught in the act of dressing, and had not finished their toilet when they knocked at the door. It now became the ladies' privilege to run. He then handed the young men their clothing, and soon after they made their appearance, declaring they were almost frozen. The affair occasioned no little merriment among all concerned, and they who shivered in the cold confessed they had learned one lesson not to be found either in Robinson's higher arithmetic or Brown's grammar, namely—never go into a closet on a cold winter's night, unless properly provided with good clothing. The ladies, on retiring, advised the young men to send around their cards the next time they extended invitations, fixing the hour they would be "at home," which they promised to do.—*Bureau County (Me.) Republican, March 18th.*

EXTRAORDINARY KIDNAPPING CASE.—A FATHER GETS HIS OWN BABY.—The other evening an episode on serene domestic life took place, the scene of which—save a prelude at the Boston Museum—was in Beacon street. The occurrence, we understand, was as follows:—An infant, now about its early teething time, was left at its birth by a dying mother to the care and as the claim is, also a gift to a lady relative—the father, as it was understood, consenting. The child continued to have faithful and affectionate care, all going on seemingly agreeable to all parties, until the evening of the 16th inst., when the adopted parents, so-called, visited the museum together, accompanied by the actual father of the baby in question. So soon as the parties were nicely seated at the play the father quietly withdraws himself, and is next heard of at the house in Beacon street which he had so lately quitted in company with its lawful occupants. He announces to the woman servant that the lady wishes her opera glass, dispatching her to some distant part of the handsome mansion for the article; the servant departed, and the father was alone, whereupon he went to the apartment where his lawful child was, wrapped it up as comfortably as circumstances would permit him to do, secured the comforting nurse bottle, marched quickly to the front door, placed the lovely girl in a carriage, which rapidly disappeared, taking circuitous routes to an impenetrable retreat, whence the wit of skillful searching has not yet unraveled. The father, however, lives in Boston; he has got back his own lawful child, which, for aught we know, he might have had for the asking, and a couple who have tenderly cared for a charming little one from the hour of its birth are sadly stricken.—*Boston Journal.*

A $20,000 BREACH OF PROMISE SUIT.—Margaret Bouligny seeks to get $20,000 from Henry M. Martin for having violated his promise to marry her. She says that he visited her regularly from 1868 till 1870, at her residence, 162 West Fifteenth street. These visits were continued when she removed to Elizabeth, N. J. In September, 1870, Martin went to France as agent for his father. Prior to his departure on the 3d of April, 1870, in the Rochester House, in Clinton place, this city, the loving couple plighted their troth to each other. Margaret avers that she has always been, and is now, ready and willing to marry Martin; that in April, 1871, Martin returned from France, bringing with him a woman whom he passed as his wife, and with whom he resided as man and wife at the Western Hotel, in Cortlandt street. Martin has told Margaret that this woman is not his wife, and has told Margaret's father that he (Martin) was worth $70,000, and has refused to marry Margaret. She obtained an order of arrest against Martin, and he was arrested by Deputy Sheriff L. A. Curry, and taken to the office of Order of Arrest Clerk Jarvis, where he gave $1,000 bail. Duncan, Sherman & Co. became his bondsmen.—*N. Y. Sun, March 23d.*

A HEARTLESS ELOPEMENT.—A Mrs. Brown, of Port Jervis, N. Y., a married woman of respectable connection, recently attempted to elope with Kindred Rice, an Erie Railroad brakeman. Mrs. Brown did not live happily with her husband. A few days ago she informed her servant that she intended visiting her mother, and departed, leaving her only child, a baby, at home. Instead of going to her mother's house she met Rice, who, with horse and carriage, was waiting for her. They crossed the Delaware on the ice and drove rapidly in the direction of Milford. The mother, hearing of the elopement, procured a horse and carriage and captured the runaways at Port Jervis. The lady was taken home and placed under guard, but made her escape again. Once more she has been captured, and is now under lock and key. Rice has fled.

BLOOMING GROVE PARK.—At the annual election for officers of the Blooming Grove Park Association, held on March 19th, the following named gentlemen were elected:—President, Fayette S. Giles; vice-president, Saunders D. Bruce; secretary and treasurer, Chas. Hallock. Executive committee—Fayette S. Giles, Genio C. Scott and John Magee. Directors—Ezra Cornell, John K. Hackett, Evan Randolph, Charles Hallock, Saunders D. Bruce, Dudley Field, Genio C. Scott, John Magee, Fayette S. Giles, Jr., D. M. Van Auken and Peter Gilsey, Jr. A consignment of pheasants and rabbits has been received from England, as also some wild turkeys from the west, and stock deer for the breeding yard.

TIME is simply a vault wherein repose the dead of the Past, and Eternity the only sexton that can unlock the doors.

AQUATICS.

THE NATIONAL AMATEUR REGATTA.

SPECIAL RULES FOR ITS REGULATION.

We herewith present the conditions and rules for the government of the National Amateur Regatta, to be held at Philadelphia, under the auspices of the Schuylkill Navy, between the 5th and 15th of June—the exact date or dates cannot be fixed until the entries are closed, and the length of time that will be necessary to conduct the races properly is known. All of the races will be rowed on the Schuylkill, within the limits of Fairmount Park, where the river can be entirely under the control of the regatta committee. The attention of all clubs is respectfully directed to the regatta, which will be a general meeting of amateurs from all parts of the country, all being cordially invited to enter for any or all of the races. The special rules for its regulation are as follows:—

1. The regatta will take place between the 5th and 15th of June, 1872.

2. Amateur oarsmen only will be admitted. We define an amateur oarsman to be one who has never rowed for money, and who has never depended upon rowing for his livelihood.

3. Scullers or crews entering must belong to a regularly organized amateur club in existence at the date of this communication.

4. Clubs accepting the invitation extended through the sporting papers, are requested to notify the secretary of the Schuylkill navy on or before May 1st, and notice is hereby given that no entries will be accepted later than May 15th.

5. All acceptances or entries will be acknowledged immediately after their receipt by the secretary of the Schuylkill navy.

6. No entries will be accepted unless the names and addresses of the proposed crews and substitutes are given.

7. The various entries as made, with the names of the crews, will be announced in the sporting papers.

8. No entrance fee will be demanded for any of the races.

9. Boats of the following classes will be admitted:—6-oar, 4-oar, pair-oar, double and single shells, 6-oar and 4-oar gigs, and 6-oar barges.

10. Valuable prizes, the character of which will be shortly announced, will be offered for the several races, but no prize will be awarded to any crew which has not at least one competitor.

11. A starter, umpire, time-keeper and judge or judges will be selected by the Schuylkill navy for the regatta.

12. The races will be for three miles, with the exception of the single shell race, which will be for five miles.

13. The respective positions of the competitors at the start in each race shall be decided by lot, to be drawn by their representatives on or before the day of the regatta.

14. Objections to any entry may be made at any time previous to the regatta; such objections shall be addressed in writing to the secretary, and be submitted to the decision of the regatta committee. If such objection be made, however, just before the start, and the boat or crew objected to should win the race, no prize shall be delivered, unless the objection raised shall have been decided in its favor.

15. All minor points not mentioned in these conditions shall be decided by the rules of the Schuylkill navy.

The following rules of the Schuylkill navy will be adhered to in the conduct of the races:—

Sec. 1. The races shall be started in the following manner:—The starter, on being satisfied that the competitors are ready, shall ask the question:—"Are you ready?" and receiving no reply, shall give the signal to start by calling, "Go!" If he considers the start false he shall at once recall the boats to their stations by suitable signal, and any boat disregarding the order shall be considered out of the race.

2. The umpire shall follow each race throughout, and shall see that it is regularly and fairly conducted, and the judge shall be stationed at the winning post, or one judge at each winning post, if there be several for the different races.

3. No fouling shall be allowed. It shall be adjudged a foul where, after a race has commenced, any competitor, by his oar, boat or person, comes in contact with the oar, boat or person of another competitor.

4. Any competitor adjudged to have caused a foul shall be distanced.

5. A boat which has been fouled shall continue and complete the course in order to claim the race.

6. When, in any race in which more than two boats start, a foul occurs, and owing to that foul one of the contesting boats (other than that causing the foul) wins, if in the umpire's opinion such boat would not otherwise have won, the race shall be rowed again.

7. In the event of a dead heat taking place, or where it is impossible to adjudge a foul, the same crews shall contend again on the same or the following day, and the crew or crews refusing to do so shall be adjudged to have lost the race.

8. Any boat may leave its own course to take the water of a competitor, as soon as there is clear water between its own stern and the stem of such competitor.

9. A boat which has thus taken the water of a competitor shall not cross and re-cross to and from its own course for the purpose of wilfully and unnecessarily annoying its competitor.

10. No boat shall be allowed to accompany a competing boat for the purpose of directing its course, or of affording other assistance; and any competing boat permitting such conduct shall be declared distanced.

11. Competing boats must abide by any accidents which may happen to them.

12. Claims of foul must be tendered to the umpire by the competitor or competitors in person, and before leaving the boat.

13. Claims of foul or other disputes arising during any race shall be heard and summarily decided by the umpire, and the judge at the winning post shall decide as to the respective order of the incoming competitors, and the time-keeper as to the time made, and the decisions of umpire, judge and time-keeper shall be final.

Wm. A. Steel, Sec. Sch. Navy,
1,337 Coates street, Philadelphia.

BUTLER AND SCHARFF MATCHED

ROW ON THE SCHUYLKILL FOR $1,000.

We are gratified at being able to announce a favorable termination of the negotiations for a sculler's race between Thomas C. Butler, of the West End Boat Club, of Boston, and William Scharff, a rising young oarsman of the Muddy Monongahela, who have made arrangements to test their powers during the month of roses, as will be noted upon perusal of the following document:—

Articles of Agreement between Wm. Scharff, of East Birmingham, Pa., and Thos. C. Butler, of Boston, Mass., to row a sculler's race of five miles (two and a half miles and return), for the sum of five hundred dollars a side; the race to take place the 7th day of June, 1872, between the hours of 3 and 4 o'clock, P. M., on the Schuylkill river course, at Philadelphia, Pa.; each man to pay his own expenses. The first deposit, of $100 dollars a side, shall be placed in the hands of Mr. Frank Queen on the 3d day of April, 1872; the second deposit, of $200 a side, shall be in the stakeholder's hands on the 1st day of May, 1872; and the third and last deposit, of $200 a side, shall be made good four days before the race.

RULES GOVERNING THE RACE.

1. The referee and stakeholder shall be Mr. ——, and he shall be bound by these articles in rendering his decision.

2. The race must be rowed in smooth water, and the referee shall have the naming of same, and if on the day chosen the water should be rough, the referee shall postpone the race to the first day thereafter that shall suit.

3. The two boats must collide in order to make a foul, which shall be considered unfair, and the referee shall order the race to be rowed over immediately, until pulled to a fair and satisfactory conclusion. Each contestant shall abide by [illegible] to placing the stake-boats in their proper positions (the same to be moored about 25 yards apart), each man to turn his own stakeboat from left to right.

4. An outside boat becomes entitled to the inside water only when her stern has drawn sufficiently ahead of the bow of the inside boat to show clear water between them.

5. Any boat swerving out of a direct course in order to impede the other shall be ruled out.

6. The referee shall accompany the contestants over the course, and each party shall be allowed one guide boat.

7. Either man shall weigh not over 143 pounds, and both parties shall meet between the hours of 10 and 11 o'clock, A. M., on the day of the race, and weigh in the presence of the referee; the referee to appoint the place of weighing. Either party weighing over 143 pounds forfeits the race and all claim to moneys deposited; and also at this time the choice of positions shall be drawn.

8. Both men shall be in their boats and at the starting point between the hours of 3 and 5 o'clock, P. M., and either party failing to appear at such time, or to comply with these articles during the race, forfeits all claim to the stake money; the referee to decide the same, and his decision to be final.

Thomas C. Butler,
Wm. Scharff.

Witness:—Chas. V. Bunten,
John A. Hirsh,
David Carle.

The Georgia Association.—On March 6th the annual election for officers of the Regatta Association of the State of Georgia was held at the rooms of the Cooper Club, Savannah, with the result herewith given:—Commodore and president, G. S. Owens; vice-president, Louis G. Young; secretary, A. McC. Duncan; treasurer, Wm. R. Boyle.

Neptune Rowing Association.—The officers of this West Brighton S. I., coasting organization for 1872, recently chosen, are:—President, G. A. Middlebrook; vice-president, W. R. Ladd; recording secretary, T. H. Whitman; corresponding secretary, J. D. R. Wemple; treasurer, C. W. Durand; captain, W. R. Wemple.

THE TURF.

THE NEW ORLEANS RACES.

On Saturday next, the 30th inst., the racing season of 1872 opens with the spring meeting of the Metairie Jockey Club at New Orleans. The weather some time ago down there was rather unfavorable, the heavy fall of rain having rendered the course fetlock deep in mud, and interfering with the training preparation of the horses engaged in the various stakes. From recent accounts we learn that the weather has lately been genial and pleasant, and a successful meeting is anticipated. Many turfmen from this city and neighborhood have departed south to assist at the opening meeting at New Orleans. The programme of racing is rich in its abundance of sport, as well as in high quality. Pools on the principal stakes during the meeting will be sold in this city at the usual headquarters, most of the horses engaged being well-known to northern turfmen. On the opening day the Bingaman Stake, for four year olds, two miles, will inaugurate the racing, and for it there are 18 entries, the most dangerous of them being Nellie Gray, Salina and Sentinel. Nellie Gray last year proved herself a wonderfully good three year old, winning the Ladies' Stakes, at Jerome Park; the All Ages Purse, at Long Branch; the Three Year Old Stakes, at Lexington; the Jockey Club Purse, at Memphis, and other races. Among the many good horses she beat were Foster, Morgan Scout, Hollywood, Mary Clark, Madame Dudley, Nellie Ransom, Mary Louise, Fanchon and Climax. Salina is a filly possessed of immense speed, as she showed when she ran the first heat of the Viley Stake, at Lexington, last May, in 1:43, the fastest time on record. She won the three Year Old Purse, mile and a quarter, and the Purse for All Ages, same distance, at Jerome Park; the Monmouth Oaks, Continental Hotel, and Robbins Stakes, two mile heats, at Long Branch; the Association purse, at Nashville, and two purses at New Orleans last fall. Formerly owned by Gen. A. Buford (previous to her purchase early last fall by Mr. M. H. Sanford) and trained in the same stable as Nellie Gray. Her former owner doubtless knows which of the two is the better filly; we ourselves, judging from public running, prefer the chances of the beautiful daughter of Commodore to that of Salina. But both have a most formidable antagonist in Sentinel, a son of Jack Malone, who won last year seven out of twelve races, among them the Maxwell House Stakes and Three Year Old Stakes at Nashville; three 3 year old stakes and two club purses at Memphis, and the Metairie Stakes at New Orleans. Among the first class horses that he has beaten are Hollywood, Gaberlunzie, Sauce Box, Bayonet, Billy Williamson, Morgan Scout and Salina. We expect to find these three in the first flight at the finish. The other leading events will be noticed in our next issue.

Weights of Race Horses.—The weight of a racer has, by some persons ignorant of the subject, been thought an important point in estimating his value. From the subjoined weights of the principal horses in Colonel McDaniel's stable the fallacy of this idea will be apparent:—Tubman, 4 years old, stands a little over sixteen hands in height and weighs 1,100lbs. Harry Bassett, also 4 years old, stands sixteen hands one and a half inch high, and weighs 1,075lbs., or 25lbs. less than Tubman. Abdel Koree, same age, stands less in height than the other two, and weighs 975lbs. Hubbard, by Planet, three years old, is 1,100, and Joe Daniels, same age, 1,050 lbs. Sue Ryder, another three year old, weighs 1,000 lbs., and old Oysterman, the steeplechaser, 1,065 lbs. The best of the lot, by far, is Harry Bassett, and he is about the lightest for his inches. Mr. Belmont's three year old Grey Planet stands 16 hands, plump and weighs 1,125 lbs. The weights are as the horses stand now, after wintering and before commencing training.

Running Meeting at Boston.—The managers of the Mystic Park Course, Boston, Messrs. B. S. Wright & Co., announce their intention of giving a race meeting in June next, commencing on Tuesday, the 18th, and lasting five days. It was intended to hold this meeting in July, during the musical jubilee, but as it would conflict with the Long Branch and Saratoga meetings in that month, it was deemed politic to make it in June, immediately following the Jerome Park meeting.

Trotting Meeting Fixtures.—The Prospect Park Fair Grounds, L. I., Association have fixed the time for their spring trotting meeting for the week commencing Monday, May 27th, and ending on the 4th of June. The Fleetwood Park Association have named May 21st, and three following days; Mystic Park, Boston, June 11th, 12th and 13th, and Buffalo, August 6th and three following days.

BASE BALL.

UMPIRING IN 1872.

Though the playing code of rules has been but little changed by the recent base ball conventions, a sufficient revision has taken place to necessitate special instructions in regard to umpiring under the new rules; and with a view to making a proper interpretation of them plain, we have prepared the appended

HINTS TO UMPIRES.

The rules have been so arranged as to render it quite easy to find any section bearing upon a point at issue; each individual section being in its proper place and having its appropriate heading. In fact, the code now presents quite a "book of reference" in itself in this respect. But one single change has been made in any essential rule of the game, and that is in regard to the delivery of the ball. Ever since an official code of playing rules was established, throwing the ball to the bat has been prohibited. At the period of the first base ball convention, throwing the ball was the only rule of play in vogue in the whole of the New England states, but in New York it was prohibited. The throw, too, which was allowed, was a swift overhand. This is not even now permitted in the new code, but with that exception, and also that of a "round arm" delivery, as in cricket, the new code admits of any style of delivery of the ball which the player occupying the pitcher's position may choose to indulge in. Now, therefore, the player in question can either toss the ball, pitch it, send it in with a sharp jerk, or give it an additional impetus in speed by the peculiar action of the wrist or elbow, known as an underhand throw. In doing this his arm must *swing* nearly perpendicularly to the side of his body, for if he extends it from his side any distance it becomes "a round arm" delivery, and that is prohibited.

In a match game between the Mutuals and Cleveland nines, a season ago, James White was sent in to pitch in place of Pratt; but, although his style of delivery did not in reality differ from that of either of the regular swift pitchers of the clubs of the season, his speed was so great that the umpire decided his delivery to be that of an underhand throw. This fact made it evident, that with the rule worded as it was, a power for partial decisions was given to the umpire which would act greatly to the detriment of the game. Besides which, knowing that wrist and elbow throwing by an underhand delivery had been practically in vogue since Creighton's days, we thought it time to rid the code of this dead letter law. Hence the amendment introduced and adopted. The coming season's experience will show how far it will work to the advantage or detriment of the game. If no other benefit accrues from the change it will certainly define what really constitutes a throw. Umpires must, therefore, remember that they cannot this season rule out any style of delivery save that of an overhand throw or a round arm action. So much for the only vital change in the new code of rules for 1872. The other amendments can be briefly alluded to. They are as follows, as far as the umpire is concerned:—

The ball in the first and even games of a series must be furnished by the *challenging* club. In the second and odd games of the series, the *challenged* club supplies the ball.

If the bat is made of any other material than wood, the umpire must rule it out. Cane is a species of wood, and can be used in the handle. But no metal can be placed in or on the bat.

The home base must be of white marble or stone, and not an iron plate, as last season.

The pitcher's position must now have two additional quoits as marks for the extreme ends of the front line.

The umpire is now positively required to call every ball mentioned in section 4 of rule 2d, whenever such is delivered, even if in succession. He fails to obey both the spirit and letter of the rule if he does otherwise.

The umpire must now call strikes on the batsman in every instance in which he refuses to strike at balls designated as "fair" in section 5 of rule 2d.

The umpire must see that the batsman, when in the act of striking at the ball, has but one foot backward or forward of the line of the home base. He must also see that he does not stand farther from the home base than three feet, nor nearer than one foot.

The batsman can now call for a ball as low as within a foot of the ground.

If the umpire sees the batsman strike at a ball not within the reach he indicated, and in such a manner as to show that the strike was made not to hit the ball, but to balk the catcher, he must decide him out at once, provided that the strike is not made for the purpose of wilfully striking out, for in such case he must disregard the strike altogether and not call it.

In calling foul balls the umpire must call "foul" the moment he sees that the ball is falling back of the lines of the bases.

The umpire, when a player is running to first base, must watch the play closely, and if he sees the base runner turn to the left, after making the first base, he must act as if there were no law granting the privilege of overrunning the base; as the runner, in the case of overrunning the base, forfeits the exemption from being put out, unless he either keeps straight on or turns to the right. The best plan is for the runner to turn to the right, if he overruns the base at all.

When a substitute is presented to run a base for another player, the umpire must ask the captain of the field nine if he objects to him, and, if he does, the umpire must rule him out, as the captain of the field side can now select the substitute, as well as consent or refuse to allow any substitute at all.

Should any even innings of a game end with an equal score—provided five have been played, not otherwise—and play be prevented by a storm of rain, &c., or by darkness, in such case the umpire can declare a drawn game; but under no other circumstances can a game be drawn, even if both sides consent.

The umpire is now required to prevent any player of the batting side from assisting base runners in running bases. No such players are now permitted to go within the foul ball lines, or in any way to interfere with the players; and such players must not go nearer to any base than fifteen feet.

In deciding upon such dead balls as strike the umpire, he must call all that hit him "dead" unless they are passed balls; and in deciding upon "passed" balls, he must regard no ball as passed unless it is sent in within the catcher's legitimate reach and passes through his hands.

If any player of the batting side in any way prevents a fielder from catching a fly ball from the bat, either fair or foul, the umpire must decide such player out at once. So he must in the case of a player of the batting side who kicks the ball, or designedly allows it to hit him.

If a ball accidentally hits the striker's bat, when sent to him from the pitcher's position, the umpire must call "dead foul," and no player can be put out, or base be run, on such a ball.

THE HAYMAKER CLUB.

The Haymaker Club, of Troy, N. Y., will enter upon the season of 1872 with the strongest array of players they have ever had to choose a nine from. The list includes Wood, Zettlein, Hodes and Nelson, of the old Eckford Club; McAtee and Steve King, of the old Haymaker nine; Force, from Washington; Bellan, from the Rose Hill College Club; Gedney, from the Gothams; Martin, from the Empires, and Allison from Philadelphia. Wood, their captain, graduated from the Eckfords and came from the Chicago nine of 1870 and '71. D. Allison is best known as the catcher of the famous Red Stockings, in which nine he first earned his reputation as a noted catcher. Force has been quite a long time in Washington, and with the Olympics. Zettlein was the old Eckford pitcher, and then he became the Atlantic pitcher, and last hailed from Chicago. Gedney was in the Union nine of 1870 and the Eckfords of 1871. Bellan has been chiefly with the Haymakers since he left the College nine. McAtee hailed last from Chicago. The only player, who has always stuck by the Haymakers, now left of the original nine is Steve King. Martin is from the Mutuals and Eckfords; Hodes, from the Eckfords and Chicago, and Nelson is from the Eckford, Mutual and Eckford again. This team includes Zettlein and Martin as two of the most effective pitchers in the country, Martin having no equal in his style of delivery. There are also three catchers, viz., Allison, Hodes and Bellan. The latter caught, with great pluck, when in the College nine, from Burns' wild and swift delivery, and Hodes used to catch finely when in the Eckford nine, while Allison, in 1869 was the best catcher in the country. Wood has excelled as a second base player for many years, but especially so during the past season, while as captain he has gained considerable experience. He has yet much to learn in that position, especially in keeping his men disciplined. Gedney's record as a left fielder was an excellent one last season, especially in supporting Martin; in fact, we question if any one made a better average of catches in the position in 1871. Force proved himself equal to the best in a majority of the Olympic games in 1871 as short stop, and McAtee and Steve King sustained their high Haymaker reputation in the positions they occupied. The two third basemen are Bellan and Nelson. Capt. Wood, we are told, has decided to play his nine at the commencement of the season as follows:—Allison, Zettlein, McAtee, Wood, Nelson, Force, S. King, Bellan and Martin. We do not regard this as the strongest disposition of his forces which he could make, but it is nevertheless a fine team. Hodes is the man he should have to catch for Martin, and Bellan should occupy his old position at third base. Allison is not active enough to catch from Martin. He might use Bellan for the purpose, and in such case bring Nelson in from the out-field to third; but Hodes is familiar with Martin's delivery and none of the others are, and each pitcher should have his regular catcher.

Place them as he may, however, unless the men be organized so as to work together harmoniously, and as a *club* team, they will be defeated. A weak *club* nine will beat a strong "picked" nine in the long run. The great fault with the Mutual nines has been that they have never been anything but picked nines; while the strength of the Atlantics was in the possession of this essential of club feeling. The same, too, in the case of the Red Stockings, in 1869. Whichever club excels in this respect this season will win the pennant of 1872. The Haymakers have never entered upon a season under better auspices or with a more influential club organization than they do this year. They have first class men in their club now and possess the sympathies of the whole region in and around Troy.

The Season's Opening Deferred.—In March, 1860, the day after the convention of March 14th, the Excelsior Club, of Brooklyn, played a picked nine on the old Charter Oak Club grounds, that being the opening day of the season of that memorable base ball year. Since then but few seasons have opened before April, and, from present appearances, the season of 1872 will not begin until May, for, at the present time of writing—March 21st—there is good skating to be had at the Capitoline Lake and Brooklyn Rink, and the thermometer ranges in the twenties, with no prospect of any "let up" of the cold spell we are having. The fact is, the season is unusually backward, and the prospect is that the ball fields will not this year be ready for use until the middle or latter part of April. As the season of 1871 closed on November 1st, it will be seen that an unusually long interval has occurred between the two seasons. When the sport begins, therefore, it will be indulged in with more than ordinary eagerness.

Lowell Club, of Boston.—The twelfth annual meeting of the Lowell Club was held at their rooms, corner of Mason and West streets, Boston, on Monday evening, March 18th, when the following officers were elected for the ensuing year:—President John A. Lowell; vice president, Geo. G. Richards; corresponding secretary, W. Henry Alline; recording secretary, Frank A. Winn; treasurer, Geo. B. Wilder; directors, John A. Lowell, William C. Page, John W. Alline, Geo. B. Wilder and Frank A. Winn.

S. W. Pearson, who did so much for the Putnam Club, has been selected as secretary of the Troy Club—late Haymakers—Mr. Schofield being obliged to devote himself to business. The Trojans will go to Chicago about the first of July and play with the leading eastern clubs. The Chicago people intend to give the Haymakers a pleasant and profitable time while there, we understand.

Troy Club.—The stockholders of the Troy, N. Y., Club held their annual meeting on the 19th inst., and elected the following officers:—President, James H. Ingram; secretary, S. Willard Pearson; treasurer, Joseph Egolf; directors, W. S. Beebe, L. G. Cramer, George Evans, Jas. H. Ingram and Joseph Egolf.

Messrs. Peck and Snyder, of this city, publish a card in our advertising columns, announcing their readiness to supply the base ball fraternity with their "professional dead ball," bats, &c., besides other sporting material. Read said card.

At the Gotham, N. Y., Club's annual meeting, held on the 19th inst., the following gentlemen were elected officers for the ensuing year:—President, C. S. Brown; vice-president, C. E. Whittemore; secretary, Wm. H. Cook; treasurer, W. H. Goodspeed.

Base Ball Material of the best quality may be purchased, in the down east section, of Messrs. Wright and Gould, of No. 18 Boylston street, Boston, as will be seen by their card in our advertising columns.

Fair Retort.—A lawyer once wrote the word "Rascal" in the hat of a brother lawyer. The latter, on discovering it, entered a complaint in open court against the offender, who, he said, had not only taken his hat, but had written his own name in it.

THE TRIGGER.

PAINE DEFEATS WOOD.

The first match of the home and home series between Ira A. Paine, of this city, and Richard Wood, of Chester, Pa., for $250 a side, 50 single birds each, 1¼ ounce of shot, Rhode Island rules, was shot at the grounds of the Long Island Shooting Club on the afternoon of the 19th inst. There was not a large attendance of spectators, doubtless in consequence of the extremely unpleasant weather, alternate squalls of snow and rain greatly interfering with the comfort of both principals and on-lookers. Considering this unfavorable state of things, the shooting on both sides was creditable, particularly that of Paine, who frequently brought down exceedingly difficult birds in fine style. The betting before commencing ruled at slight odds upon the New Yorker, though several wagers were made at evens by the few friends of Wood, from Philadelphia. The latter did not shoot as well as he has heretofore done, failing to equal the expectations of his backers. The match resulted in favor of Paine by six birds, and the friends of the latter now feel greater confidence than they formerly did, and will doubtless put out all the money Wood's partisans desire on March 26th, when the second contest, upon like conditions, is to take place in Philadelphia to be named by Wood. Here is the score:—

Paine.—11101101100111110110101110111111011101111111011010—Killed, 39; missed, 11.

Wood.—11011110101011101100101101111110110011100110—Killed 33; missed, 17.

Prior to the arrival of Wood and his backers, R. S. Staples and W. J. Johnson shot a match at 23 single birds each, the latter giving conceded three dead birds, for which Staples was allowed four yards advantage in the rise, he shooting at 21, while Johnson shot at 25 yards. It will be seen from the appended score that Staples won, shooting very well:—

Staples ....11010111110111011111110—Killed, 17; missed, 6.
Johnson............11111110001000101011110—Killed, 14; missed, 9.

Sweepstakes Shooting in Jersey.—The pigeon shooting grounds in the vicinity of the "Idle Hour," Greenville, N. J., were visited by a large concourse of amateur pigeon poppers and lovers of the sport on Wednesday afternoon, 20th inst., when two contests took place. The first was for a diamond pin of the value of $200, five single birds each, 21 yards rise, 80 yards boundary, 1¼ ounce of shot, H and T traps. The entries numbered twenty-four, of whom several twice paid the entrance fee. The prize was won by John Sharp, the only man who killed all his birds. Below is the score:—

John Sharp	11111—5	Tom Taylor	100—1
Captain Josephs	11110—5	R. H. Shorb	0'1—1
Stant Applegate	0111—4	James C Slauvelt	100—1
G. H. Wild	1101—3	P. S. Bogart	100—1
Tom Harrison	1011—3	W. B. Ireland	010—1
P. Van Galkenberg	1101—3	A. A. Biven	10—1
A. B. Cray	1010—2	Benjamin Campbell	01—1
George Ricardo	1010—2	Joe Tyson	1—1
J. P. Robertson	0110—2	A. B. Cray	01—1
Captain Josephs	0110—2	"G. P. Samuels"	10—1
P. Van Valkenberg	110—2	"G. P. Samuels"	00—0
G. H. Wild	100—1	J. P. Robertson	00—0

The second event was for prizes of $25 in gold and a sportsman's silver drinking cup, three single birds each, same conditions as above. The score appears underneath:—

H. P. Pierson	111—3	Benjamin Campbell	100—1
R. H. Shorb	110—2	"G. P. Samuels"	10—1
John Sharp	010—1	Captain Josephs	01—1
G. H. Wild	100—1	James Hughes	00—0

Winner—First prize, H. P. Pierson; second prize, R. H. Shorb.

THE GAME OF CHESS.

To Correspondents.

O. B., Boston.—There is no such person as "the best chess player in the world" at present. Had Herr L. Paulsen gone into the recent great tourney at Leipsig and won, as we expected him to do, he would have held that position. We really don't know whether Paul Morphy is in this country or not.

Dubuque.—We are reasonably willing to believe you candid; but, with Prof. Brownson, his "Journal," and the D. C. O. within stone's throw, such a question, put in such a way, looks very like a "guy." No!

F. H. Curtiss.—Your efforts are thankfully acknowledged. Can you not secure for us two or three of those games? Solutions all right—*except* that you have fallen into a nicely laid trap in Prob. No. 793. We have Herr Meyer's assurance, by letter, that 1..Q to K 5 does not lead to the solution.

Geo. E. Carpenter.—Received and noted. F. H. C. is the first to solve No. 800.

A. Townsend, Newport, Eng.—Letter to hand and appreciated. We had anticipated your wish, *in re* the 3-move. Your own problems are welcome, and that by the Rev. Mr. Evans shall have speedy insertion. The autographs so kindly collected for us are almost all new.

Chas. A. Gilberg.—Note received and duly considered. Thanks for solution.

L. F. Bauder.—$1 received. Two or three of the tourney games would be very acceptable. One or two "Pawn and two" games shall soon be selected for the Clipper.

Martin.—We have an important letter for you.

Theo. M. Brown.—Chas. A. G. shows that even the added Black B will not save the 4-move in question, *e. g.*:—

1..P X R	R X R (a)	3..P X R Ad lib
2..R-K Kt 4	R X R must	4..Kt-K B 4, mate.

(a) Apparently best.

Adolph Reese.—Welcome back! Solutions right, every one. Your own beauty shall have speedy insertion, if sound. P. S.—How if Black 1..Q to ser Kt 5 +, followed by + from the Rook?

Prof. Quincy.—The required rules of 4-handed chess made out; also a game actually played.

O. A. Brownson, Jr.—Thanks for the information; it shall be used as occasion requires.

H. J. M.—O. A. B. kindly informs me that "Q 65" means—hold on! let's look, to be sure—Queen to King's 5th. So, then, that's the key to Mr. Carpenter's splendid 1st prize 3-mover.

Herr Meyer has kindly pointed out that Prob. 793 cannot be solved from 1..Q to K 5. Only one contributor has hit upon the *modus*.

Chas. A. Gilberg.—Thanks for pains taken to accede to our request.

A Wonderful Set of Chess-Men.—There has been on exhibition at No. 48 South Desplaines street, Chicago, a set of chess-men made by a Chinese expert, we are credibly informed, carved by hand from the finest quality of solid ivory, and colored in white and red. The work of cutting them out occupied almost a life time, being entirely accomplished by one man. Their size is somewhat colossal, the "Kings" being about nine inches in height, "Castles" are the ancient elephants. The "Bishops" stand out as priests of Confucius, and the "Kings" and "Queens" are Chinese emperors and empresses. The beauty of the whole, however, is the delicate and exquisite carving—every feature, every piece of drapery having the most elegant and elaborate finish. Each piece stands upon a ball, resting on a pedestal. Within this ball are other and smaller ones, all cut, *inside*, from the solid ivory, and all carved in the same manner as the one surrounding them. These are perforated with holes, cut after the form of stars and circular saws. Within the ball, at the base of the "Kings," there are seven smaller ones, carved within each other, and it would be impossible to get either of them out without breaking. Each bears a sword, loose in its scabbard, and each is in three pieces and can be easily taken apart. These men were first brought to the notice of Lord Elgin, ambassador from England to the Chinese Court, and who purchased them for 100 guineas. Afterwards, when Lord Elgin was governor-general of India, they were purchased (twenty-five years since) by an American gentleman, and have never before been publicly exhibited. They are now valued at about $1,000.

Sad Bereavement.—All American chess players, for all knew him, will sympathise with C. W. Whitman, of the U. S. Consular office, Huddersfield, Eng., in the loss of his young bride. They had been wedded scarcely 10 months.

Max Judd's competitors at Cincinnati, for the Ohio championship, were Messrs. Johnston Belknap, Hirst, Gen. Dwight and Dr. Meredith. His only defeat was at the hands of Gen. Dwight.

Enigma No. 802.

Of the following almost unrivaled position Herr Meyer thus descants in the *Gentleman's Journal*:—"We do not know a greater direct problem in the whole chess literature. In 1863 it was dedicated to the great German writer, Herr T. von Heydebrand und der Lasa, and is a composition by the great Russian master, Alexander von Petroff, who died on the 22d of April, 1867, at Warsaw. As soon as any of our readers have sent a solution we shall publish it; but if after three months no solution has been sent in, then we shall give the ingenious eleven moves of the inventor."

at Q 2, K B sq, Q 4, K 4, K 6th.

at Q Kt 7, K B sq, Q B 3, K 7, Q Kt sq, Q R 6, Q Kt 4, Q B 5, Q 5d, and a Black Pawn at K B 5th.

White to play and give mate in eleven moves.

Problem No. 802.

One of the candidates for No. 800.

BY A. S. HUGGINS.

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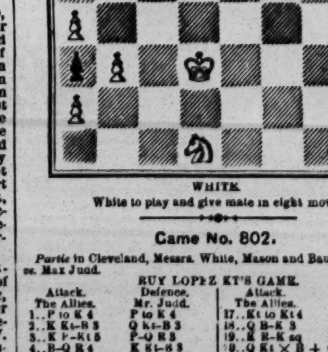

WHITE.

White to play and give mate in eight moves.

Game No. 802.

Partie in Cleveland, Messrs. White, Mason and Bauder consulting *vs.* Max Judd.

RUY LOPEZ KT'S GAME.

Attack. The Allies.	Defence. Mr. Judd.	Attack. The Allies.	Defence. Mr. Judd.
1..P to K 4	P to K 4	17..Kt to Kt 4	Q R to R sq
2..K Kt-B 3	Q Kt-B 3	18..Q B-K 3	Q R-Kt 2
3..K B-Kt 5	P-Q R 3	19..R-K sq	P-Q B 4
4..B-Q R 4	K Kt-B 3	20..Q Kt X B +	P X Q Kt
5..P-Q 4	K Kt X P	21..K Kt-Q 5	Q-K 4
6..P-Q 5	Q Kt-home	22..Q B-B 4	Q X Kt P
7..K Kt X P	P-Q Kt 4	23..P-Q B 3	Q Kt-Q 2
8..K B-Kt 3	P-Q 3	24..B X Q P	K R-Q sq
9..K Kt-Q 3	K B-K 2	25..Kt-K 7 +	K-his R sq
10..Q-K B 3	K Kt-B 3	26..Q X K B P	Kt-K B 3
11..P-K R 3	Castles	27..Q B-K 5	Q R-Kt 3
12..Castles	Q B-Kt 2	28..R-Q sq	K R-Q Kt sq
13..Q Kt-B 3	P-Q B 4	29..Q R-Q 7	Q-her B 7
14..P X P *en pas*	Q B X P	30..K Kt-Q 5	R-K Kt sq
15..K B-Q 5	K Kt X B	31..Kt X Kt	Q R X Kt
16..Q Kt X Kt	Q B-his 2	32..B X Q B	Q-K Kt 5, and

the Attack announce mate in five moves.

Gamelet from "Westminster Papers."

KING'S KT'S GAMBIT.

Maj. Minchen.	Mr. Bolt.	Maj. Minchin.	Mr. Bolt.
1..P to K 4	P to K 4	10..K B to B 3	Q Kt to his 3
2..P-K B 4	K P X P	11..Q-her 3	Castles, Q B
3..K Kt-B 3	P-K Kt 4	12..P-Q Kt 3	P-Q R 3
4..K B-B 4	K Kt-B 2	13..Q-K 2	K R-K sq
5..P-Q 4	P-Q 3	14..K Kt-Q 4	K-Q 2 (a)
6..Castles	P-K R 3	15..K R-K 3	Kt P X Kt
7..P-Q B 3	Q-K 2	16..Q X K P +	K-Q Kt sq
8..Q Kt-B 3	Q B-K 3	17..Q P X P	Q Kt-B 4, and
9..K B-Q 3	Q Kt-Q 2		Maj. M. mates by force.

(a) 14..K B X K. was what Mr. Bolt ought to have done. This move gives the Maj. an opportunity for an irresistible attack.

Dainty bit from Bavaria.—*Good's Jour.*

IRREGULAR OPENING.

Rev T. King.	Rev. F. R. Drew.	Rev. T. King.	Rev. F. R. Drew.
1..P to K 4	P to K 4	8..Q B X P	Q Kt to Q 5
2..P-Q 3 (a)	P-K B 4 (b)	9..Q-her B 4	Kt X P +
3..K P X P	K Kt-B 3	10..K-his 2	Q-K 2 (c)
4..Q-K 2	K Kt-B 3	11..P-K B 4	Castles
5..K Kt-B 3	P-Q 3	12..K-his B 5	K-his B 5 +
6..P-Q 4	Q X P	13..K-Kt sq, and Defence mates	
7..Q P X P	Q B X P	in three.	

(b) That's the kind! Counter all such absurdities with a gambit, say we.

(c) With a far superior appreciation of time, Mr. Drew at all points returns a more powerful attack than he needed.

CHEQUERS.

To Correspondents.

C. Sherwin, Ayer, Mass.—Solutions correct.

Game No. 45.—Vol. XIX.

PLAYED BETWEEN MESSRS. HEAN AND DUFOUR.

SINGLE CORNER.

Black. Mr. R.	White. Mr. D.	Black. Mr. R.	White. Mr. D.
1..11 to 15	22 to 18	12..16 to 20	23 to 27
2..15 22	25 18	13..11 16	31 26
3..8 11	29 25	14..7 11	17 13 (c)
4..4 8	25 22	15..11 15	26 7
5..10 14	24 20	16..14 18	23 7
6..6 10	22 17 (a)	17..16 20	9 6 (d)
7..9 13	18 9	18..3 19	27 23
8..13 22	26 17	19..2 9	21 19
9..5 14	28 24	20..20 27	15 11
10..11 16 (b)	32 28		Black wins.
11..8 11	27 24		

(a) 24 to 19 presents a more "compact front." (b) "Too thin;" a more shallow device. (c) White has no other move to prevent immediate loss. (d) This saves a "skunk."

Solution of Position No. 87.—Vol. XIX.

BY "HARRISON."

Black.	White.	Black.	White.
1..16 to 20	11 to 18	3..19 to 23	21 to 19
2..20 24	4 11	4..27 3?, Black wins.	

Solution of Position No. 88.—Vol. XIX.

BY "MARTIN."

White.	Black.	White.
1..21 to 25	24 to 31	3..2 to 2?
2..10 7	5 14	White wins.

Position No. 89, Vol. 19. BY J. RYAN.

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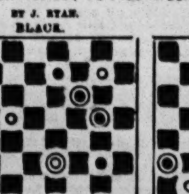

WHITE.

White to move and win.

Position No. 90, Vol. 19. BY THE EDITOR.

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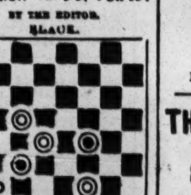

WHITE.

White to move and draw.

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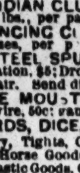

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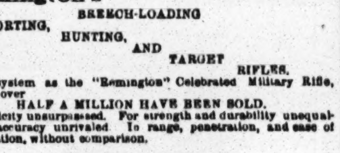

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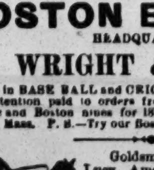

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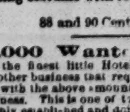

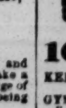

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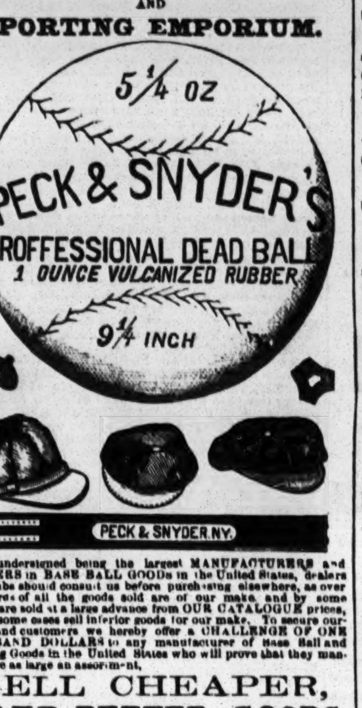

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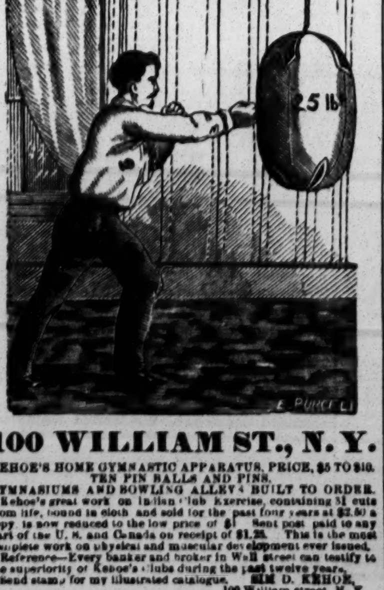

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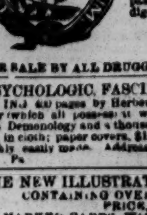

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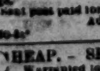

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Crayton, Gussie (2)
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Charles, Lottie E.
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Morgan, Frank
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Introductory Overture.

MONDAY, March 25th, '72.

WE are never without spectacles—occasionally we have a pair of spectacles—through which the dear public are given opportunities to see the most gorgeous scenic effects and the greatest dramatic splendors. We have but recently taken leave of the "Black Crook," which makes periodical visits to this locality, and sighed over the "nude departures" of the flexible divinities thereunto appertaining; yet our grief is of but brief duration, for right on the heels of the "*Black Crook*" comes "*Lalla Rookh*," resplendent in all that goes to make up a bewildering maze of physical charms and artistic beauties. And bright and glowing as have been the spectacles heretofore produced in this city, "Lalla Rookh" takes the rag off in every detail, and surpasses previous efforts in almost every particular. In "Lalla," the eye can feast to the full on charms which never met the public gaze before, and if variety *is* the spice of life, as has been so recklessly asserted, then indeed is this great spectacle *all* spice. King Cole is monarch of this scene so charming, and a merry twinkle of the eye gives pleasant evidence of the joy he feels in counting the receipts when the toils of the evening are ended. *Viva le* Cole King, and long life to "Lalla Rookh, the Pearl of India." ......Albert W. Aiken has been *trying* a short season at one of the Broadway theatres, with his "Witches of New York," which is not of sufficient interest to attract, it would appear, which is also much to be regretted for Albert's sake. He was achin' to get into the city, and now he's Aiken out of it. [A jocose little joke, requiring tender treatment.—ED.]......Forrest, for a man of his years, is an extraordinary actor, even at this late period of his career giving some of the most artistic performances ever presented to the notice of the public, yet his retirement from the mimic stage cannot be far distant, for his physical energies are beginning to give way, owing to the long continued strain upon them, and soon he must leave the boards for rest......That missionaries and children may not be deterred from visiting Wood's Museum through fear of Barnum's cannibals, who are concocting their future fiendish p'ans at that establishment, we might state that missionaries and others are free from all danger in the presence of these terrible man eaters, as the manager has arranged with them to abstain from dabbling in human gore for the present, and to take their meals, like other Christians, at a neighboring restaurant. It is with much pleasure that we make this announcement, as there has been a dread that our friends the cannibals might, in a moment of hunger, make mince meat of a fellow being, and no one be the wiser. These devilish vampyres are becoming so tame under our system of training and republican form of government, that we think of sending them back to their own native jungles as missionaries, to convert the heathen in his blindness, and to put an end to this abominable practice of eating people with whom they have had no previous disagreement. So docile are the Barnum wretches becoming that they have no more fear of New York whiskey than any other man. ......Daniel Bryant, Esquire, has just given us another of his artistic tragic efforts, in his grand dual impersonation of Cassius and Marc Antony, two noble Romans who have long lived in ancient and modern history. In these beautiful tragic creations of the fertile brain of Daniel Bryant, Esquire, we have a fresh instance of the great influence and strength of purpose of a man devoted to his art. In Cassius and Marc we entirely lose sight of the actor, and see only the characters represented. This is, indeed, high art. Julius Sneezer flourished and died B. C. 44. And there are men to this day who condemn the old Roman for "repeating" and "ballot box stuffing," but what says the immortal bard?

"Be thou as pure as ice, as chaste as snow,
Thou shalt not escape calumny."

But we do not propose to write the Roman's epitaph; no, be ours the task to anoint the tragic art, and hold the mirror up to nature, as it were. Another beautiful exemplification of the divine afflatus, as shown in the life-like delineation of the Romish character by D. Bryant's troupe, is the bold defiance and cool courage with which Julius Sneezer meets his death at the hands of the conspirators; this cold-blooded murder had no extenuating circumstances—the man was hacked, and holes were made into his corpus by men whom it were a blessing in disguise to characterize as butchers. Stokes was pursued by Fisk, and only turned at bay when James had rifled him like a pepper box; then it was that Stokes

Sped home the bullet to the traitor's heart,
And joyed to find it fame.

But again, in Mr. Bryant we find a very close student of Delsarte's system of facial expression. In fact, the many delightful beatitudes delineated by this eminent tragedian are "what any fellah can find out," as you may understand. He crooks the pregnant hinges of the nose, and then we see disdain. Anon, the eyes are lowered down, and sorrow rules the roost; and eke the corners of the mouth up-turned, and pleasure beameth there. In a word, as our old friend Shakespeare so tersely expresses it:—

—"there's no art,
To find the mind's construction in his face."

But the most diversified, the most exalted and extraordinary feature of this remarkable performance is Dan's grand and impressive assumption of the character of Marc Antony, and the oration by himself over the corpus of Julius Sneezer. We have seen all the great tragedians, both ancient and modern, from the time of Roscius down to the present era of the histrionic art. We have seen Forrest in his palmiest days; we have sat spell bound in the presence of George Frederick Cooke; we have drank in every word and look and gesture of Æschylus, the "Father of Tragedy;" we have listened, in breathless awe and admiration, to the translucent orations of Edmund Burke; we have stood beside Demosthenes when he hurled his thunders at the Macedonian, and heard the multitude cry out when Cicero did declaim; yea, we have stood upon Parnassus' heights when Socrates held forth, and harkened to the dulcet sounds of Virgil's flute-like voice. And Chatham, too; yea, Webster's tones fell on our ears like clang of sounding brass, and Fechter's unctuous polyglot we have not heard in vain. With Hamblin, Jones, Jack Scott and Booth we've supped full many a night, and clomb the dizzy heights of James Macready's school of fame. But with all our wide, extended experience, covering a period of many years, we are forced to say that all have paled their ineffectual fires before this later tragic luminary, the renowned Bryant, in his oration over the deceased body of Julius Sneezer. We are unequal to the task of giving a proper elimination of this stupendous work. Let abler pens than ours the task invite and clothe the dual *role* in befitting habiliments. All we can say is, that it is noble, grand, and D. Bryant takes the laurel from many a furrowed brow, and decks his own in green, perennial wreaths. We cannot do better, in closing this well deserved tribute to an eminent tragedian, than by quoting the soul-stirring lines of our friend, Mister Milton, when he says:—

—"His tongue
Dropt manna, and could make the worse appear
The better reason."

......Our circus friends have well nigh completed their arrangements for a start out for "the old camp ground," and how delighted they all seem to be at the prospect of getting into harness again, after such a long, such an unprofitable recess. We dropped in upon an old friend of ours, a clown, the other night; his face was swathed in flannels, and hose, and things, for the poor fellow was suffering terribly with neuralgia. And what do you think he was doing in this painful condition? He was actually composing funny jokes and comic songs with which to amuse his auditors the coming season. He looked up at us as we entered, but the expression of what part of his face we could see was so unclownlike, so lugubriously dismal, that we stopped a moment to see if it was indeed our friend of other days. "Read that," said he, as he handed us a sheet of paper covered with his mark. We read it—it was a well-told little bit, which forced a laugh from us in spite of our usual habit of refusing to laugh at other people's jokes. And the old clown tried to encourage us by attempting to smile himself, but it was a most lamentable failure on his part. "Won't *that* fetch 'em, though? what?" "If it is well told," we responded, "it ought to evoke a well-organized roar; but it will require great care in handling." "Listen to me," said he, and even in his agonized state the neuralgic jester essayed to tell the joke as he hoped to tell it many a time and oft in the places he is going to; but the effort was rather too much for his bandaged jaw, and he gave it up with a look of despair upon his face that would have reflected credit on the gloomiest of funereal purveyors. The clowns are *all* making jokes, and the acrobats and gymnasts are greasing their joints, and turning flip flaps, and inventing "new and original feats" such as "the world never saw before." Thousands of men and thousands of horses are but waiting the word to commence their long "tramp, tramp" over the wide domain of Uncle Sam's farm yard. And the steeds seem to scent the early movements of the campaign, and give a martial neigh, as if in expectation of a romp in the green fields and pastures old. Oh, but there is an excitement, a fascination about a circus such as is rarely felt in other classes of public amusements. And the opening of the season is ever looked forward to with the most lively anticipations; old associations are renewed; fresh ones formed; and once on the move each circus becomes a little community in itself, and friendships are formed in many instances never to be broken. And how the country folks, yes, and city, too, for that matter, enjoy the grand procession and grander show within the canvas folds. With what joy they welcome all the gorgeously appareled troupe, but what an extra roar they give when the clown drops into the ring, and makes a merry salaam. And how eagerly they stretch forward and catch every sound of his voice as he tells them a well known, time-honored gag, by way of getting his vocal organs into good running order. And as they look, and as they listen, it may be said of them, in the language of Goldsmith:—

And still they gazed, and still the wonder grew
That one small head should carry all he knew.

City Summary.

AT BRYANT'S MINSTRELS, on Monday evening, March 18th, was produced, for the first time on any stage, a burlesque written by John F. Poole, and entitled "Julius Sneezer." Considerable new scenery had been prepared for it, and, as a whole, it was well acted and created a deal of laughter. It abounds in local hits and allusions, which told immensely with the audience. Dan Bryant assumed two characters, Cassius and Marc Antony, both of which were well acted. In the quarrel scene between Brutus and Cassius, and in the delivery of the oration over the dead body of Cæsar, he evoked shouts of laughter. Nelse Seymour's tall figure was seen to advantage as Brutus, and he invested that character with mock gravity and heroic dignity, read the lines imperiously, and contributed in no little degree to the success of the burlesque. J. W. McAndrews, as the Sergeant-at-Arms, whom he invested with the Milesian dialect, was very funny. J. A. Barney, as Julius Cæsar, deserves creditable mention. W. H. Brockway made a good Casca, and to those already named the bulk of the business was confided. The burlesque has made a genuine hit, and will, probably, continue the chief feature of the programme until the close of the present season. The preceding portion of the programme was made up of familiar acts, conspicuous among which were the burlesque ballad singing of W. Henry Rice, who was thrice re-called; Dan Bryant, clad in a gorgeous military uniform, singing of the "Drum Major;" J. W. McAndrews, in his characteristic sketch of the "Charcoal Man," and Dave Reed, in the song and dance, "Sally Come Up."

FRANCOIS SIEGRIST and his little sons, acrobats, together with his troupe of performing dogs, and Mlle. Louise, drummer, were the fresh appearances at Tony Pastor's during the past week. We have so often and recently commented, both upon the performances of the Siegrist Family and the trained dogs, that we need only add that they were all fully up to their usual standard of excellence and very entertaining. Mlle. Louise evinces great skill in the manipulation of the drum sticks, and her performances were favorably received. Tony Pastor's local songs were hailed with manifestations of delight, and the numerous *encores* awarded him testified to his great popularity. McIntyre and Foley continued during the week their acrobatic songs and dances; Sam Devere's songs, with banjo accompaniment; Miss Celia Ilerd's serio-comic songs, and the sketches, "Lucinda at the *Soiree*," the "Showman's Stratagem" and "1, 2, 3," introduced Frank Kerns, Hen. Mason, Frank Girard, J. A. Graver, Johnny Queen, C. F. Seabert, C. Webster and Miss Amelia Gorenflo; while in the concluding one, entitled the "Mysteries of Gotham," Tony Pastor acted Bob Crocker, supported by all the principal members of the company. The Tuesday *matinees* have become a recognized feature of this theatre.

AT THE SAN FRANCISCO MINSTRELS the sketches entitled "What I Know About Farming" and "Johnny and Jimmy's Joys," were the only changes worthy of note in the programme during the past week. In the former Billy Birch and Charley Backus appeared and made things lively, and they were also the chief features of the closing sketch, above named. The first part was made enjoyable by the singing of D. S. Wambold, E. Markham, J. F. Oberist, C. Templeton and others, and familiar acts filled out the programme.

AT WOOD'S MUSEUM no change in the programme occurred during the past week, at either the evening or *matinee* performances. This evening, March 25th, the burlesque entitled "Lurline" is announced for production, with new scenery, costumes, &c.

AT THE FIFTH AVENUE THEATRE Mr. George H. Griffiths, a member of the stock company since the commencement of the present season, made his first appearance in this city during many years on Tuesday evening, March 19th, in Boucicault's comedy entitled "Old Heads and Young Hearts," which was acted with the following cast:—

Jesse Rural....G. H. Griffiths	Russell....Mr. Godfrey
Littleton Coke....W. H. Crisp	Hastings....Mr. Beekman
Tom Coke....D. H. Harkins	Lady Alice Hawthorne, Miss Fanny Davenport
Lord Charles Roebuck..G. Parkes	Miss Rocket...Miss Kate Claxton
Bob....James Lewis	The Countess of Pompion, Mrs. G. Gilbert
Col. Rocket....W. J. Lemoyne	
The Earl of Pompion.Mr. Whiting	
Stripe....J. Burnett	

As a whole it was a very uneven performance, and there seemed to be little unanimity with regard to costumes, some of the company being clad in the costumes of the present day, while others wore those appropriate to the period of time in which the action of the comedy is supposed to have taken place. The character of Jesse Rural is one most difficult to satisfactorily portray, and in this community, where the masterly performance thereof by the late William Rufus Blake is so vividly remembered, it might be regarded as a bold step for an unknown artist to seek an introduction to the public therein. Mr. Griffiths, from his first entrance upon the mimic scene, commanded the respect and attention of the audience, and by his clever and artistic portraiture of the simple minded old minister gradually grew upon his auditors, so that at the close of the comedy he was firmly established as a favorite. He is an artist of sterling talent, accomplishing his effects in so quiet and natural a manner that the art is almost concealed. His repose, which is only acquired by years of experience, is excellent, and his perception of humor and pathos keen. W. H. Crisp's acting of Littleton Coke deserves much commendation, being well dressed, graceful and easy in action and fluent in delivery. If he improves his opportunities he bids fair to become an excellent light comedian. D. H. Harkins omitted altogether the dialect with which the character of Tom Coke is usually invested, but otherwise the representation was praiseworthy. G. Parkes, as Lord Charles Roebuck, displayed the usual amount of good clothes and delivered his lines satisfactorily. James Lewis was evidently at home in the character of Bob, and created no little mirth; his acting was excellent. W. J. Lemoyne, as the fiery Col. Rocket, was effective and sustained his reputation as a character actor. Mr. Whiting made an excellent Earl of Pompion, being dignified and gentlemanly in his bearing. Stripe, Russell and Hastings respectively received due attention from Messrs. Burnett, Godfrey and Beekman, who all deserve credit for their efforts. As Lady Alice Hawthorne, Miss Fanny Davenport failed to present a true portraiture, although possessed of an abundance of animal spirits, combined with much archness and *naivete*. She lacks the elegance and high breeding so essential to the portrayal of that *role*. Miss Davenport's *forte* is evidently *soubrettes*, between which and genteel comedy there exists a wide distinction. Her performance was not, however, entirely without merit, there being many portions thereof which commanded admiration. Miss Kate Claxton lacks the stage experience to act effectively a character like Kate Rocket, and her impersonation, which savored highly of the amateur, marred in no little degree the general effect of the performance. As the Countess of Pompion, Mrs. Gilbert proved herself thoroughly acquainted with the idiosyncracies of the languid fashionable lady, and her portrayal thereof was most commendable. On Wednesday evening, for the benefit of Miss Fanny Morant, an excellent *artiste*, "Fernande" was revived, but, owing to the severely cold weather, the house was only two-thirds full. On Thursday evening Mrs. Inchbald's comedy, in five acts, of "Wives as they Were and Maids as they Are;" on Friday evening and Saturday *matinee* the "Provoked Husband," a comedy in five acts, by Sir John Vanburgh and Colley Cibber; and, on Saturday evening Boucicault's comedy of "London Assurance," were acted. For this evening, March 25th, "Frou-Frou," in which Miss Agnes Ethel will make her first appearance this season, is announced for production. A play bearing the peculiar title of "Article 47," which has enjoyed a protracted run in Paris, France, is in active rehearsal and will shortly be produced.

NO CHANGE has been found necessary at Wallack's, as the "Veteran" continues to attract large audiences nightly and bids fair to do so for some time to come.

THE BURLESQUE OF "CINDERELLA" was the chief novelty of the past week at the Theatre Comique, having been produced for the first time there on Monday evening, March 18th. As a whole, the performance was satisfactory, and may be classed among the best that have been presented this season. The Worrell Sisters acted the chief characters in a satisfactory manner, and were richly and tastefully costumed. Miss Sophie acted Prince Petty Pet; Miss Irene, Cinderella, and Miss Jennie, Dandini. Miss Jennie Hughes, as Thisbe, evinced the possession of fair dramatic ability, and, with practice and study, might become a good actress. Larry Tooley was well made up as Clorinda, and his performance agreeably surprised us, for he created much mirth and was one of the features of the burlesque. Miss Ada Wray made a charming fairy queen, and E. D. Gooding as the Baron, John Wild as Buttoni, Harry Guion as Alidoro, were, respectively, acceptable. The preceding portion of the programme was made up of the usual variety acts, conspicuous among which were Miss Jennie Benson's clog dance, the songs and dances of *la petite* Benson, which were vociferously applauded, and the Misses Jennie Worrell and Kitty O'Neil in double songs and dances. In the sketches, John Hart, Charles White, John Wild, Sam Rickey and James Bradley deserve creditable mention. For the present week the following attractions are announced:—Master Martin, song and dance, and a new and original local burlesque, entitled "Julius, the Seizer." The affable treasurer, Mr. John R. Topham, is announced to take a benefit on the afternoon of April 4th, when an opportunity will be afforded those who have received courtesies at his hands to make a substantial acknowledgement thereof.

LIZZIE SAFFORD will shortly appear in a new play, entitled "Woodleigh," at the Bowery Theatre, and managers desiring to negotiate with the lady can address as per advertisement.

ALBERT W. AIKEN continued to act in the "Witches of New York" to a very meagre attendance during the past week at Lina Edwin's Theatre.

"MONALDI" was acted during the week just closed at the St. James Theatre, with the same cast as on its original production. For the present week, the last of the season, "Marriage" will be revived.

A NILSSON *matinee* is announced to be given at Wallack's Theatre on Saturday, April 6th.

TO LALLA ROOKH.
(IMPROMPTU).

Naught but Jove's nectar
Blissfully he sips,
Whose is the grace but once to place
Yon Challis to his lips.
A. D. G.

"LALLA ROOKH," the long promised spectacle from the pen of the veteran manager, Joseph C. Foster, was produced for the first time on any stage at the Grand Opera House, on Monday evening, March 18th, in the presence of an audience which filled the auditorium in every part, all the available standing room being fully occupied. Mr. Foster furnished the spectacle, costumes, banners and other properties and appointments, all of which surpass in magnificence and splendor any hitherto presented in this city, many of the costumes and all the banners, of which there are a large number, being made of the best quality of silk velvets and satins, of beautiful hues and profusely decorated with gold embroidery. The scenery is from the pencils of Richard Marston, Joseph Schell, George Dayton and their assistants; the costumes were made by Miss Ada Foster and a large *corps* of assistants, who have been constantly occupied during the past eight months; the mechanism and accessories by Samuel Wallis and assistants; the properties and appointments by Joseph C. Foster & Co.; the original music composed by H. Tissington; the *ballets* are arranged and directed by Mons. Von Hamme, and the spectacle was produced under the direction of the author and L. J. Vincent, the stage manager. The incidental *ballets* are confided to the following artists:—*Premieres*, M'lles de Rosa, Albertina, Luisa Mazzeri and Lusuardi; *coryphees*, M'lles G. Schrotter, Marie, C. Schrotter, Elise, Strudel, Josephine, Katrina and Waldeau, assisted by a large and efficient *corps de ballet*. The cast was as follows:—

Ziraftighan....J. B. Studley	Hafed....G. St. George
Aliris....George Becks	Sabithighan....T. Waddleton
Arunzeba....J. R. Healy	Theodosius Lionall...Mark Bates
Fadladeen....Thos. E. Morris	No-Fum-So....T. Edwards
Kali....C. Nichols	Zeorwriff....C. West
Kofo....E. Elberts	Korassen....E. Small
Himiah....George Johnson	Zeffcadine....P. Rose
Pungo....T. T. Rainey	Hyder Ali....S. Wells
Mungo....Chas. Burke	Kerim....D. Barclay
Lumbo....G. Wells	Lalla Rookh..Miss Edith Challis
Jumbo....S. Ellis	Pinion....Miss Susan Galton
Kamboso....S. B. Duffield	Liskar....Miss Emma Cline
Kalif....E. B. Denison	Indamora....Miss Everett
Clip Clap....M. W. Fiske	

The story is founded on Moore's poem of "Lalla Rookh," which has by no means been closely followed, a wide departure having been made for the purpose of scenic display, and several characters not mentioned in the poem have been introduced. In spectacular dramas brilliant dialogue and consistency of plot is not ever to be found, and, we presume, seldom looked for, but the present composition may be pronounced a fair sample of that class. The action and story of the spectacle may be described as follows:—

The opening scene shows us the interior of the Temple of the Sun, with the Fire Worshippers at their devotions. On the following day, in the city of Delhi, a tourney of love is to take place to win the hand of Lalla Rookh, one of the loveliest princesses of Asia, and the daughter of the Emperor Arunzeba. At this tourney all the nobles of Cashmere and India are expected to assemble. Ziraftighan, Prince of Tartary and Gheber of the Desert, who is desperately in love with Lalla Rookh, finding that he cannot be permitted to take part in the tourney, applies to Hafed, the King of Fire, to aid him, while the Persian emissaries do all in their power to prevent his admission. Hafed agrees to furnish him with a winged horse, which will enable him to reach Delhi in time for the tourney, upon the following conditions:—If Ziraftighan fails to win the hand of Lalla Rookh the steed is to fly back alone to Hafed; if ten days from that date he has failed to win the princess his soul is to be forfeited to the Spirit of Fire, in the unquenchable flames which ever burn upon the altars of the Fire Worshippers. The Gheber, after some hesitation, accepts those conditions; the steed suddenly appears, which Ziraftighan mounts and departs for Delhi. The changing scene reveals a distant view of Delhi city, without the walls of which Tartar chiefs are prowling, awaiting the coming of the Gheber. Pinion, the favorite page of Lalla Rookh, observes and is robbed by them, and as they are about to put him to death the opportune arrival of Lionall, an English wild beast tamer, foils their plans, and by his courage compels them to restore Pinion's property and beat a hasty retreat. The third scene discloses the palace of the Emperor Arunzeba, prepared for the reception of the various ambassadors, who, for their sovereigns, would sue for the hand of Lalla Rookh, who is seated upon a raised dias, with the Emperor on the right of the stage. Before them file various processions clad in appropriate costumes, bearing banners inscribed as follows:—"Lalla Rookh, Protectress of the Aged," "Lalla Rookh, Protectress of the Orphan," &c. Then an Arab *ballet* is performed by M'lles Albertina, Mazzeri, Luspardi, with the *coryphees* and *corps de ballet*, at the conclusion of which the ambassadors from China, Siam, the Burmese Empire, Persia and Mysore enter, each attended by a retinue clad in gorgeous and picturesque costumes, and bearing rare and costly gifts. Fadladeen, the pompous Chamberlain of Arunzeba's court, reads their several credentials and accepts in turn their rich presents. Finally the ambassador of the King of Bucharia modestly advances and offers as his gift, with appropriate language, a single rose, which wins the heart of Lalla Rookh and the favor of the Emperor, who states that his daughter shall, on the morrow, start for Bucharia, to wed her chosen husband. Suddenly Ziraftighan, followed by a Tartar horde, rushes into the palace and imperiously demands the hand of Lalla Rookh, threatening to take it if not given. The Bucharian ambassador asserts his master's claim, and dares the Gheber to single combat. The latter accepts, and during the fight is disarmed, and upon this tableau the first act closes. The opening of the second act reveals a corridor in the Palace of India and Fadladeen making love to Liskar. From the former we learn that Lalla Rookh starts that day upon her journey to Bucharia, and that he has the chart of the course to be pursued, when suddenly the Gheber enters through a secret panel and compels Fadladeen by threats to give him the descriptive chart, which enables him to pursue Lalla Rookh, as will hereafter appear. The second scene is devoted to the development of the underplot, in which we find that Clip-Clap, the brother of Liskar, with whom Pinion is in love, has, through the influence of the latter, been appointed a public crier, and a proclamation arriving, Clip-Clap is compelled to leave his sister alone, whom he locks in the house while he cries the decree throughout the city. Pinion takes advantage of his absence, and by means of a ladder, gains access to Liskar, and when Clip-Clap, followed by a crowd, is about to read the proclamation in front of his own house, he is much disconcerted at seeing at an upper window Liskar in the arms of Pinion. He attempts to go to them, but is prevented by a guard, who force him to another part of the city, as the law imposes the penalty of death upon any crier who shall neglect his business until the proclamation shall have been publicly read at stated places. This scene gave rise to much mirth, which greatly relieved the heavier portions of the drama. The changing scene reveals a grove of palms and the meeting of the Gheber and some of his trustworthy chiefs. The former reveals their place of encampment and proposes that they enter disguised as pilgrims and seize Lalla Rookh by force, and that when all is prepared he will let loose a vulture, which shall be the signal for their gathering. The fifth scene shows up the encampment by the Lake of Pearls, one of the most beautiful ever presented in this city. In the distance is seen a lake, while upon the left are ruins of a temple, and on the right the caravan encamped, the elephants and camels being so naturally painted as to appear almost life-like. Aliris, the King of Bucharia, disguised as Feramorz, a minstrel, now enters and announces that he has been sent by his sovereign to beguile the tedious journey of Lalla Rookh with songs and recitations of poetical tales. He is warmly welcomed and a "Cashmere *ballet*" is performed by Miles. de Rosa, Albertina, Mazzeri, Lusuardi, *coryphees* and *corps de ballet*, in which many novel features and picturesque groupings were introduced. In the midst of the sports the Tartar vulture is seen hovering over the tent of Lalla Rookh, but Feramorz, with a bow and arrow, quickly dispatches it. Ziraftighan and his Tartar chiefs enter, disguised as pilgrims, who are welcomed by all save Feramorz, who suspects treachery. The Gheber demands that Lalla Rookh shall accompany him, unattended, to religious worship, and, being urged by the chamberlain, Fadladeen, is about to accede, when Feramorz, to test their faith, commands that a fire be lighted upon a ruined altar, which being done, the Tartars prostrate themselves before it, thereby revealing their villainous plot, and Hafed, the King of Fire, appears in the flames upon the altar as the act drop descends. The opening scene of the third act, a jungle, is devoted to comicalities between Clip Clap and Lionall. The second scene, an illuminated cedar grove, represents the night encampment of Lalla Rookh and train, with the "Feast of Lanterns." The entire back part of the stage was filled with persons clad in rich and ornate costumes, standing upon platforms raised at various heights, and bearing in their hands poles, from the tops of which depended Chinese lanterns of various forms and neatly decorated. The effect was magnificent. The tableau being broken, the persons composing it filed in tortuous directions around the stage, presenting a very pleasing appearance. A Chinese *ballet* was then performed, which was loudly applauded, and with a tableau of great beauty the act terminated. The first scene of the fourth act reveals a plot to poison the pilgrims' well—near which Lalla Rookh is to encamp—by the Tartar chiefs, but their plot being overheard by Lionall, he kills the person to whom the nefarious work had been intrusted. In the second scene, in the royal tent, we see the dawn of love in the breast of Lalla Rookh for Feramorz, who is about taking his departure to precede her into Bucharia, and at parting he receives from her a gift as a token to demand of her what favor he may in the future require. The changing scene discovers the Lake of Terror, where we find a conspiracy almost ripe to overthrow the King of Bucharia and place Ziraftighan not only upon the throne of that country, but, as well, of Delhi. The Bucharian traitor who aids in this plot is to be made the Prince of Indus. This plot is overheard by Lionall, who chances to be hunting lions in the vicinity, and when the Gheber leaves the Bucharian traitor to receive from him the reports of his various chiefs, upon their giving the proper pass word, Lionall slays the traitor, and arraying himself in his robes, receives the expected reports. The following scene, at the gates of Bucharia, is devoted to love making between Pinion and Liskar, and the fifth presents an interior view of the city of Bucharia, with a grand procession defiling down various declivities to meet the bride of Aliris. When the forces are in proper position the entire back part of the stage is covered with a mass of banners of the richest description, all varying from each other in size, shape and ornamentation. Aliris, coming towards his bride, Lalla Rookh discovers in him Feramorz, the minstrel, to whom she had given her heart. The Emperor Arunzeba now throws off his disguise of a pilgrim, in which he had followed his daughter on her journey, and blesses their union. At this moment of happiness an alarm is sounded, and the report is brought that the Tartar hordes are fighting at the city's gates. News is also brought of Lionall's capture of the dispatches, and amid the sounds of battle the act terminates. The fifth and last act is brief, the first scene being devoted to a flirtation between Fadladeen and Liskar, during which thirteen of his wives, who have followed him from Delhi, make things rather lively for him. The following scene is devoted to the continuation of the battle, and, by means of a panorama, the city of Bucharia gradually disappears in the distance, and the boats of the Tartars are seen sinking, while, in the foreground, Ziraftighan is seen receiving his death wounds from the hands of Aliris, and, as the Gheber sinks into the water, the final scene, entitled "The Fire Gem in Silver Setting," is disclosed. It is different from any scene hitherto presented, is very beautiful, and, like scenes of that class, defies description.

Although the drama was announced to be performed in four acts, it was found necessary, on account of the time required to change some of the scenes in the fourth act, to divide that act into two, thus making five in all. It is too long and requires considerable elision in the dialogue. Considering the location of that theatre, no performance should ever, we think, be prolonged after half past ten o'clock. The acting of the drama was confined to very few persons. Mr. J. B. Studley acted Ziraitighan in a bold and vigorous manner, and succeeded in investing it with considerable interest. Aliris, as performed by Mr. George Becks, was attractive, although a little more vitality and impassioned delivery in the love scenes would have improved the impersonation. Mr. D. Healy, as Arunzeba, was correct, and his clear and distinct enunciation was a marked feature of his performance. Thomas E. Morris, as the fussy, inflated Fadladeen, appeared to advantage, and seemed to grasp and embody all the peculiarities of that personage. Mr. S. B. Duffield, whose chief duty appeared to be to direct the movements of the various processions, did so with complete satisfaction. Mr. George Johnson, as Himiah, deserves creditable mention. Mr. Moses W. Fiske, as Clip Clap, kept the audience convulsed with laughter whenever he was before them, and seemed thoroughly identified with the character he assumed. Mark Bates, as Lionall, the wild beast tamer, was natural and effective. Miss Edith Challis had but little do do as Lalla Rookh, but looked charmingly and read her lines intelligently. Miss Susan Galton, as Pinion, was hardly up to the requirements of that character, her voice not being strong enough to fill so large a house, and she lacked in archness and vivacity, but she sang the music allotted to her with taste and discrimination, and her performance of the "Lover and the Nightingale" met with a hearty *encore*. Miss Emma Cline acted Liskar with spirit, and won much applause for singing several songs. The remaining characters had but little to do, but it may be said that all concerned in the representation seemed to exert themselves to render the whole performance as near perfect as possible. The *ballets* were marked features of the spectacle, and we think the dancers, as a whole, are rather better than we have hitherto had. M'lle de Rosa, who is undoubtedly one of the best dancers at present in this country, met with much favor from the audience. M'lle Albertina has much improved since her last appearance in this city. Mlle. Mazzeri and Lusuardi's performances were fully up to their usual standard of excellence. The *coryphees* are all well formed and have pretty faces; among them the three Schrotter Sisters appeared to great advantage. The scenery, from the beginning to the end of the spectacle, is among the best ever seen in this city, and many scenes have never been equalled. The entire performance may be pronounced a success, and we doubt not it will enjoy a run, judging from the attendance which, thus far, has been large. *Matinees* are announced to be given every Saturday, commencing at half past one o'clock.

THE COLD WEATHER which prevailed on Wednesday evening had a tendency to diminish the attendance at all our places of amusement. The wind was sharp and piercing, and it was apparently as cold as during any evening of the past winter.

JAMES ROBERTS, the talented scenic artist of the Fifth Avenue Theatre, is to receive a benefit this evening, March 25th, and Miss Agnes Ethel a like compliment on the 29th. On both occasions "Frou-Frou" will be performed.

AT THE NEW YORK CIRCUS the fairy pantomime of "Cinderella" was withdrawn after the performances of March 23d. It was prefaced during the week with George E. Levantine and his "magic barrel;" somersault riding by William Dutton; hat spinning by the Jee Brothers, and performances on the "musical rocks;" "Crystal Pyramids," by F. Levantine; the trained horse "Abdallah," introduced by R. Rivers; riding upon a bare backed steed by M'lle Caroline Rolland, and backward somersault riding by Charles W. Fish. Julian Kent and H. Albert Jee were the clowns. For the present week the chief attractions announced are John Henry Cooke, equestrian, and Charles W. Fish in a hurdle act.

AT NIBLO'S GARDEN "Pocahontas" has been continued during the past week, preceded by the two act farce entitled "Checkmate," which was, however, performed in one act. Having published its plot when it was first produced in London, Eng., further reference need not be made to it at the present time. It was not particularly well acted, yet created considerable merriment. The burlesque entitled "Poll and Partner Joe" is in active rehearsal.

"BUFFALO BILL" continued the chief feature at the Bowery Theatre during the past week, attracting large and enthusiastic audiences. W. H. Whalley, an old time favorite with the patrons of this theatre, on March 18th assumed, for the first time, the *role* of Buffalo Bill, and acted it during the week with much vigor and naturalness. That drama was preceded on Monday and Tuesday evenings by "Jack Robinson and His Monkey;" Wednesday and Thursday by "Cato; or, The White Slave's Revenge," and Friday and Saturday by "Valentine and Orson," in all of which Edwin Blanchard appeared. The performances of Friday night were for the benefit of Mr. Blanchard.

MISS ISABELLA GLYN—Mrs. Dallas—sailed for England, March 23d, and Mr. William Creswick intends returning there on the 30th.

"HUMPTY DUMPTY" pursues the even tenor of its successful career at the Olympic Theatre, where, in addition to the comicalities of G. L. Fox, the clown, which are admirably foiled by Charley Fox, as pantaloon, may be seen the graceful dancing of the Kiralfys and other *premieres*, Casselli's feats upon the aerial wire, the famous "Cat duet" by Mons. and Mme. Martens, skating by Kynock and Smith, the acrobatic feats of the Wilson brothers, the character songs of little Jennie Yeamans, velocipede riding by little "Adonis" and "Venus," and the wonderful elephant, performed by Fox the clown, which combine to form one of the most pleasing exhibitions ever given in this city.

AT THE THIRTY-FOURTH STREET THEATRE Hogan and Sheppard, song and dance, the Misses Ione Lang, Conchita Ronzati, Josephine Walby, Allie Drayton, Messrs. Hughey Haggerty and Lew Rattler continue the chief attractions, and are playing to a fair business. *Matinees* are given on Tuesdays and Fridays, and sacred concerts on Sunday evenings.

IN THE SUIT brought by Harry Wall, the husband of Miss Annie Adams, serio-comic vocalist, against Gordon and the several managers of the variety halls in this city, the preliminary injunction which was granted restraining them from allowing the song "When the Band Begins to Play" to be sung in their respective theatres, was dissolved during the past week by Judge Robinson.

SUDDEN DEATH AT WALLACK'S THEATRE.—During the performance of the "Veteran" at Wallack's on Saturday evening last, about a quarter of nine o'clock, Mr. Charles L. Norton, a gentleman of about fifty years of age, who was in the audience, was taken suddenly ill and was carried from his seat to the vestibule, where he expired a few moments after. An inquest was held on Sunday by Coroner Young and a medical examination developed the fact that he died of heart disease. He was a native of Frewsburg, Chautauqua county, N. Y., to which place his remains were sent on Sunday evening. Mr. Norton had been county clerk and supervisor of Chautauqua county.

IT IS AUTHORITATIVELY DENIED that the Union Square Theatre has been leased for next season to Maurice Grau.

JOHN E. MACDONOUGH shortly sails for Europe in search of sensational attraction for the season of 1872-3.

MR. HARRY HAREWOOD LEECH, formerly of Philadelphia, Pa., is the associate author with Mr. Thomas B. Macdonough of "Black Friday," shortly to be produced at Niblo's Garden.

MISS JEAN BURNSIDE, supported by a dramatic company, is to act in a new play, entitled "Gold," at the Globe Theatre, commencing April 8th.

AT THE UNION SQUARE THEATRE the bill for the present week consists of "Ernani," the Ziz Zags in their grotesque specialties, the performances of the Hernandez troupe and Gus Williams as the Dutch lawgiver. The Lauri Family closed on the 22d. On Sunday, March 25th, the second sacred concert was given at this house by Dodworth's Band and the following soloists, who sang several arias and selections:—The Misses Emma Howson and S. E. Freeman, Messrs. Geo. H. Coes and H. Schwicardi. Mons. E. P. Grare also gave a cornet solo, with reed accompaniments.

MR. AND MRS. DION BOUCICAULT are under contract to act at Booth's Theatre during the next fall, but we presume the fulfilment of the engagement will depend in a great measure upon the success of Mr. Boucicault's new enterprise—the management of Covent Garden Theatre, London, Eng., on the American plan.

MISS JENNIE WORRELL has been engaged by Tony Pastor for his traveling tour, which commences at Providence, R. I., May 6th.

MISS CARLOTTA LECLERCQ, at the close of her present engagement at Booth's Theatre, which commences this evening, March 25th, will leave for San Francisco, Cal., where she has been engaged to play four weeks, commencing May 6th, at the California Theatre.

G. W. MOORE, manager of the Christy Minstrels, in London, Eng., was to have sailed from Liverpool on March 23d and is expected to arrive here some time next week. Prior to his departure he took his annual benefit at St. James' Hall, London, when the following artists volunteered their aid:—Lionel Brouge, T. Thorne, David James, E. Terry, Walter Joyce, the Misses Victoria, Jessie and Rosina Vokes, J. B. Howard, E. Rosenthal, Fawdon and Frederick Vokes, Brittain Wright, J. C. Cowper, the Brothers Vercelles, Jolly Nash, Fred. French, Mons. Herrman, Bella Moore and F. Everleigh. The programmes of the afternoon and evening performances are inserted in another column.

COL. T. A. BROWN, dramatic agent, 718 Broadway, makes the following announcement through the advertising columns:—The Rigl Sisters—Betty and Emily—*danseuses*; Prof. Samwells, with his performing dogs and monkeys; E. A. Locke, who appears in his new play, "Brom-Bones," by Chas. Gayler; Johanna Pritchard, comedienne; Mrs. Caroline Richings-Bernard, whose acting in the "Mute Singer" is very favorably noticed by the Boston press; the Alexander Brothers, gymnasts, and M. O'Reardon, inventor of the tumbleronicon, who returns from Europe on April 10th, can be engaged through his agency.

MANAGERS, or stars, wishing to produce the new play, "Marriage," now being performed at the St. James Theatre, are referred to Mr. Steele Mackaye's card elsewhere.

P. T. BARNUM'S Museum, Menagerie, Caravan and Hippodrome is announced to commence a series of exhibitions, afternoon and evening, extending over a period of two weeks, at the Empire Rink, at the corner of Third avenue and Sixty-third street, on Monday, April 1st, and at the conclusion of that time a tour of the country will be commenced.

SOTHERN has cancelled his engagement, which was to have commenced April 7th, at Niblo's Garden. He will not act in this city until he appears at Wallack's Theatre on or about Sept. 30th.

FECHTER'S LYCEUM, hitherto known as the Fourteenth Street Theatre, will not be completed in time to open the present season.

MRS. JOHN WOOD, after the expiration of her present engagement, will act only in Boston, Mass., and Philadelphia, Pa.

JOHN MCCULLOUGH left for San Francisco, Cal., on March 19th.

Dramatic.

AT THE SEVENTH STREET THEATRE, Philadelphia, a German dramatic company from New York city gave a series of performances during the week ending March 23d, and met with a liberal share of patronage from the large German population of that city.

CINCINNATI DRAMATICS are set forth by our correspondent, dated March 22d, as appended:—"At Wood's Theatre Frank Mayo has been succeeded this week by the Chapman Sisters and E. A. Locke, who opened on Monday evening in the comedy of 'Checkmate' and burlesque of 'Little Don Giovanni,' which bill was repeated on Tuesday. Miss Blanche Chapman appeared as Charlotte Russe in the play, and the Don in the burletta; Miss Ella, as Martha Bunn and Leporello, and Mr. Locke, as Sam Winkle and Zerlina. The remaining characters in the first piece were taken by H. H. Wood, H. C. Barton, W. T. Johnson, G. Howard, F. Vickers, C. Waite, G. Brown and the Misses Kent, Smith and Somers; and in the burlesque by A. W. Church, John Marble, Howard, Wood, E. L. Mortimer, Fanny Prestige, Charlotte Crampton, Imogene Kent, Mrs. Salisbury and Miss Smith. Both pieces went off to the great edification of nice audiences, the sprightly acting and spirited singing and dancing of the sisters being much relished, while the humors of Locke, who was a member of the company here last season, kept everybody in a jolly condition. On Wednesday and Thursday the programme was changed to 'Sarah's Young Man' and 'Fra Diavolo,' the last piece being a particular success. For to-night (Friday) the bill is to be 'Amrie's New Year,' a little play written for Ella Chapman, and 'Cinderella,' which will also be given to-morrow, both *matinee* and evening. Business has been quite good this week. The Chapmans conclude with the week, and on Monday Kate Fisher follows in her horse drama, 'Mazeppa.' Edwin Adams will probably be the star on April 1st...... At the National the great spectacle of the 'Necromancer of Egypt' has been drawing excellently during this, its second week, but it is evident that the *furore* which the original production of the 'Black Crook' aroused is not to be revived by any other scenic play, and the 'Necromancer' will, therefore, hardly be kept on more than another week. There have been, so far, no changes either in the distribution or the introduced attractions. About the worst fault in the play itself is the absence of a clear purpose or plot, the effect being to somewhat confuse one who tries to follow the piece. Mr. Thompson, in the leading *roles*, displays good capacity as an actor, his voice being full and rich, though his style is rather melo-dramatic. Jennie Parker, as Musidora, is not a strong success, her voice seeming entirely too weak for a leading *role*. The humor of the play falls mainly on Boabdil, a dyer, and his wife, played by W. J. Stanton and Mlle. Eveline, and barring a tendency to exaggeration, they succeed well, a 'dog and cat' duet of theirs always bringing down the house. The Satan of H. Chapman, Kaldrac of Sig. Constantine, Fulvius of H. R. Lampee, and Widow Turcosa of Marie Le Gros, are very fairly rendered, and the cast generally is not bad. Ella Wesner is engaged to appear next week, and on April 1st the theatre will probably be given for a week to the 'Great Eastern Circus Combination.'......Alf. Burnett's dramatic company inaugurated their second season in Covington, Ky., on the 18th, playing on Monday and Tuesday 'Uncle Eph' and 'A Kiss in the Dark,' and winding up on Wednesday with the 'Drunkard.' The company consists of Alf. Burnett, Frank Russell, W. J. Halpin, W. H. Shook, Charles McDonald, Mortimer Wood, Miss Helen Nash, Mrs. Nettie Russell, Mrs. J. R. Allen, Mrs. Belle Barnum and Mrs. Pierce. They played in Paris, Ky., on the 21st, 22d and 23d, and Lexington, 25th, 26th and 27th.

SOTHERN is to commence an engagement at Memphis, Tenn., April 1st.

THE CALIFORNIA THEATRE, San Francisco, Cal., during the summer, is to be entirely remodeled and decorated, so far as the auditorium is concerned. The parquet is to be furnished with patent iron folding chairs, which have not as yet been introduced there. These will be covered with crimson plush and decorated in white and gold. The auditorium is to be remodeled after Niblo's Garden, of New York.

JOHN MCCULLOUGH, during his recent sojourn in New York, effected an arrangement with Messrs. Jarrett and Palmer, of Niblo's Garden, by which he will be enabled to produce at the California Theatre, San Francisco, Cal., "Richard III," with all the scenery, properties and costumes used at the former theatre on its recent production, which were shipped on March 23d.

THE MAJILTONS and the Venturoli *ballet troupe* have been secured by Manager McCullough, to play during the month of April at the California Theatre, San Francisco, Cal.

MISS KATIE PUTNAM is announced to commence a brief season with her dramatic company at Evansville, Ind., on March 25th.

A. O. MILLER'S Theatrical Combination gave three entertainments at East Saginaw, Mich., beginning on March 20th, when they played "Rip Van Winkle" to a crowded house, wrote our correspondent on March 22d, adding:—"Miller's rendition of Rip was particularly pleasing. Mrs. Miller as Gretchen was a success. The company is composed of the following people:—Mr. and Mrs. A. O. Miller, Messrs. O. H. Barr, Paul Harland, W. N. Randall, R. E. Beecher, J. L. Pearce, J. Marvin, B. G. Windham, J. B. Ransom, E. B. Brown, F. O. Peters and Mrs. Miller's two daughters, Clara and Cora. The troupe is billed ahead as follows:—Saginaw City, 23d and 24th; Bay City, 26th, 27th and 28th; East Saginaw, 29th and 30th; Flint, April 1st; St. John's, 2d; Grand Rapids, 3d, 4th and 5th; Muskegon, 6th and 8th, and Grand Haven, 9th and 10th.

AT THE ACADEMY OF MUSIC, Cleveland, O., "Buffalo Bill" held the boards all the week, commencing March 18th. Our correspondent, writing on March 22d, says:—"The business has, so far, been very good, considering the inclement weather. Mr. J. Newton Gotthold has a good conception of the dare devil scout, Buffalo Bill, and slays every redskin he meets without the least effort. The Snakeroot Sam of Harry Phillips and the old veteran of C. H. Thompson were very laughable throughout. They favor their auditors in the third act with a double song and dance. Lillie and Lottie, by Bella Golden and Frankie Easton, were ably rendered. The Wild Bill of Louis F. Barrett was good, as was, also, the Frank Stars of Chas. Jordan. Martin Golden acted the part of Dave Tutt well, and J. H. Wallack's Col. Jake McKandless was all that could be expected. The Fire-Water Tom of John Ogden was natural, and, in fact, the entire cast was well represented. Miss Jane Coombs and company commence March 25th, and the stock company go to Pittsburgh, Pa., to produce 'Buffalo Bill.'"

AT THE PROVIDENCE, R.I., OPERA HOUSE, wrote our correspondent on March 23d, "A *matinee* was given on the 18th, at which the drama of 'King O'Neil' was performed to a large house. The 'Octoroon' kept the stage until the 21st, when the 'Honeymoon' was played for two nights and at to-day's *matinee*. Manager Henderson's company have achieved another triumph by their excellent representation of this sterling old comedy. We have seen many Julianas, but none surpassed that of Miss Cameron. The queenly dignity and *hauteur* of manner in the first act, the indignation and contempt inspired by the surroundings at the cottage in the wood, the gradual yielding to the stronger will of her husband, and finally, the perfect conquest of the heroine by the magic power of love, were alike depicted by her in a praiseworthy manner. Miss Monk looked and acted Volante in her best style, and her costuming, as well as that of Miss Cameron, showed excellent taste. The part of the Duke received a fitting portrayal at the hands of Mr. Burroughs, whose natural energy and enthusiasm found full vent in this characterization. Mr. Sheldon was perfectly at home as Jacques, and the grotesqueness of his actions as the mock duke were decidedly mirth provoking. One of the features of the play was the capital personation of Lampedo by Mr. Donaldson, whose physique and make-up were nicely adapted to the part. Mr. Rainford did well the little he had to do as Balthazar, and Mr. Bascomb, as Rolando, Mr. Moreland as the Count, and Mr. Allison as Lopez, showed proper appreciation of their parts. Miss Doyle was not entirely satisfactory as Zamora, as she lacked the grace and archness required by the part. The houses have been fair but not crowded during the week. This evening the 'Serious Family' and 'Toodles,' and on the 25th Ettie Henderson makes her first appearance in 'Fay; or, the Old Mamselle's Secret.' 'Jessie Brown; or, The Siege of Lucknow,' and 'School' are underlined for early presentation......The Metropolitan Theatre Company, with John Murray as a star, have been playing at Wakefield, R. I., during the past week."

THE ABBOTT PANTOMIME TROUPE made their first appearance in Richmond, Va., at the Theatre, on March 18th, opening with the comic trick pantomime entitled the "Three Hunchbacks." Our correspondent, writing on March 23d, says:—"Their performances were very amusing, and the audience were kept in a roar of laughter throughout. Mr. Charles Abbott as the clown was immense; the pantaloon, by C. Christie, and the harlequin of W. Eunice were satisfactory in all respects. The dancing of the Misses Barretta and Sanford was most gracefully done; Miss S. Duffield as Colombine also appeared to good advantage. Mr. Jester's ventriloquism as given in his songs and in the illusion of the Talking Hand, was excellent. The Dutch delineations and imitations by Sam. Collins was the best thing of the kind we have had for some time. Jerry Cohan is good in his songs and dances, but rather too short winded to stand many *encores*. The company as a whole is a most excellent one, and the best seen here for years. The 'Three Hunchbacks' made a very good run until the 21st, when 'Mother Goose' was put on, with the farce 'A Kiss in the Dark,' which bill was repeated the 22d. The attendance during the week has been fair. The troupe will close their engagement the 23d with 'Hickory Dickory Dock.' The 'Three Hunchbacks' will be performed for the Saturday afternoon *matinee*. Mrs. J. A. Oates, with her comic opera company, are announced for the coming week, opening on the 25th, with 'Fortunio and His Gifted Servants.'"

THE HOLMAN OPERA TROUPE will occupy the Opera House, Rochester, N. Y., for one week from May 8th, and the summer season commences on the 15th. A few people are wanted. See advertisement.

DAVIS & CO., theatrical agents, Cincinnati, O., are prepared to negotiate engagements for parties desiring to travel during the summer. See their cards in another column.

THE FIFTH AVENUE OPERA HOUSE, Pittsburgh, Pa., can be rented by troupes and combinations from April 1st through Messrs. Ellsler and Gotthold, who advertise.

CHARLES MATHEWS at the Arch Street Theatre, Philadelphia, concluded the second and last week of his engagement on the 23d of March, during which he appeared in the comedies of "The Liar," "The Critic," "Married for Money," "A Game of Speculation," "Cool as a Cucumber," "If I'd a £1,000 a Year, "Trying It On," "Little Toddlekins," and "The Busy Body." Mr. Mathews' deeply studied and most natural style of acting won the highest praise from his audiences, who mustered in fair numbers. Bartley Campbell's sensational play of "Through Fire" will be produced there on the 25th inst., for the first time in that city, with the especial engagement of Miss Phillis Glover as the heroine.

AT COL. WOOD'S MUSEUM, Philadelphia, the dramatic portion of the entertainment there presented has consisted of the historical drama of "Joseph and His Brethren," in the afternoons, and the pantomime of "Topsy Turvy" in the evenings, with the French "Twin Sisters" in their Specialties; C. A. Gardner and Miss Sallie Ann in a capital Dutch act. Two Lilliputians and the vocalism of Miss Kate Quinton being the other prominent features. This week the Lauri Family, pantomimists; Prof. Sylvester and Mlle. Angelique Schott, illusionists, will be added to the company, and the historical drama of "Esther, the "Royal Jewess," will be produced. Robert Frazer concluded a successful engagement there on the 23d inst.

WATTS PHILLIPS' successful drama of "On the Jury," received its last representation at the Walnut street Theatre, Philadelphia, on the evening of March 21st, on which occasion was also produced the serio-comic drama of "Milky White," in which Mr. C. W. Couldock gave a most distinct and thoroughly life-like portraiture of the deaf old cowkeeper. On the 22d the drama of the "Willow Copse" was produced, for the benefit of Mr. C. W. Couldock, who, as Luke Fielding, created a marked impression on the audience by his quiet and unexaggerated acting. On the 23d, the last night of Mr. Couldock's engagement, the drama of "Milky White" was repeated, in conjunction with the drama of "The Duke's Motto." On Monday, March 25th, Edwin Booth commences an engagement, opening in the character of Brutus in "Julius Cæsar." Grace Rawlinson and Neil Warner have been engaged to support Mr. Booth, who will produce during the first week of his engagement "Hamlet," "The Merchant of Venice" and "Richelieu," in addition to "Julius Cæsar." Mr. Charles Dodworth will lead the orchestra at this theatre next season. The attendance during the week was fair.

"THE THREE GUARDSMEN" was represented at the Chestnut Street Theatre, Philadelphia, on the evenings of the 18th, 19th and 20th inst. "Brutus; or, the Fall of Tarquin," was to have been repeated on the evening of the 20th, but in consequence of Mr. E. L. Davenport's illness it was not produced. Mr. Davenport, while performing Damon in "Damon and Pythias," on the evening of the 16th inst., met with a painful accident. In falling he received a severe contusion, and his physician refused to allow him to leave his bed. On the 21st inst., Mr. Harry Josephs, the low comedian of the company, had a benefit, producing "Katherine and Petruchio," "Boots at the Swan," and the burlesque of "Cinderella," to a large audience. Mr. W. S. Fredericks, the stage manager of this theatre, had a good house at his benefit on the 22d inst., the programme consisting of "The Hunchback," in which Mr. Fredericks appeared as Master Walter, and Miss Emily E. Baker creditably sustained the character of Julia. The comedy of "Naval Engagements" was marked by the first appearance of Miss Belle G. Holcombe as Miss Mortimer, and her attractive person compensated, in a measure, for lack of dramatic ability. "The Three Guardsmen" and "Cinderella" were repeated on the evening of the 23d inst. A new emotional drama entitled "A Dream of Life; or, the Lost One Reclaimed," will be produced on the 25th inst., after careful preparation.

THE MANAGEMENT of Fox's American Theatre, Philadelphia, has had no cause for complaint during the Lenten season, and in a succession of very large houses has met with a merited reward for the liberality and enterprise displayed. Mr. Sidney Franks, comic vocalist; the Wambold Brothers, gymnasts, with their performing dogs and monkeys, and the Walhalla Brothers, gymnasts, were the new stars putting in an appearance last week. Mr. Sidney Franks' capital serio-comic songs were highly relished by the audience, and met with well merited applause. The Wambold Brothers introduced their very well trained performing dogs, and the Walhallas displayed some novel feats of strength and dexterity. The other most noticeable features were E. D. Davies in his remarkable display of ventriloquism, the Prince Sadi D'Jalma in his marvelous act of the "Man Serpent," the well executed songs and dances of Lew and Frank Collins, the new *ballet* entitled "Le Jardin A'Fleurs," in the course of which the agile and graceful M'lle Venturoli appears, assisted by an unusually strong *ballet corps*; Charles Fox and Mast. Willie, in their Dutch specialties, and the comic drama entitled "The Man of Mystery," in which Robert Harrison, as Dickory Dumplin, displays his usual humorous talent. Charles Howard, the Ethiopian comedian, who was announced to open there on the 18th inst., did not put in an appearance on account of sickness. Miss Annie Adams closed there on the 16th inst., and E. D. Davies and the Prince Sadi D'Jalma concluded their engagements on the 23d inst. The Lisa Weber Burlesque Troupe, including the Misses Lisa Weber, Marian Taylor and Marie Le Brun, and Mr. James Vincent, open there on the 25th inst., in Brough's burlesque of "Ernani," and Sheridan and Mack, the well known character artists, who are great favorites, will make their re-appearance on the 25th inst., at this establishment. Miss Helene Smith and M'lle Venturoli, *danseuses*, closed on the 23d.

"A VICTIM OF CIRCUMSTANCES," a translation from the French by A. W. Young, comedian, was produced at the California Theatre, San Francisco, Cal., on March 11th with decided artistic success. New Yorkers will remember it as one of Wallack's brilliant stock pieces—a comedy light as bloom thistle-down and glittering as sunlit rippled water. Its brightness, its piquancy and its wit were vividly expressed by the actors here, and the audiences who were present during the week were kept in a constant bubble of merry laughter. The quaintness and quiet suggestiveness of Wheatleigh's Bonnefoi, the dragonish impulses of Mrs. Judah's Madame Touquet, the melodramatic gush of Rose Evans' Virginie and the splendid vitality and *bon hommie* of Harry Edwards' Delaroche were happy conceptions and were carried out with that embellishment true artists are able to communicate to whatever they touch. The new local sketch, "Stocks; or, Up and Down," a lamentable failure, was played as an afterpiece on three nights and then it was withdrawn for "The Debutante," with Wheatleigh in his fine specialty of Achille Talma Dufard. On March 18th, by the permission of Mr. Edwin Booth, Watts Phillips' new drama, "On the Jury," will be produced...... Miss Major Pauline Cushman and dramatic company filled the intervening nights of the Bianchi Troupe, at the Metropolitan, with "Green Bushes," "Asmodeus," and "Married Rake." On March 18th that bright and promising young actor, Robert Craig, commences an engagement, giving "The Widow's Victim," "Irish Emigrant" and "Imitations." So wrote our correspondent on March 10th.

FREDERIC BOCK, who advertises, has for disposal a serio-comic sensational play entitled "Blade o' Grass."

THE WALLACE SISTERS appear to have made a hit in Chicago, Ill., as will be seen by the following notice, taken from the *Times* of March 19th:—

THE WALLACE SISTERS MAKE A REMARKABLE HIT AT THE GLOBE.—That the Wallace Sisters were well pleased with their Chicago reception, at the Globe Theatre, on last evening, was evinced by the manner in which the entire company entered into the spirit of the entertainment. One of the largest audiences of the season was present to welcome these talented sisters, and the result was an endeavor on their part to create an impression, which will, undoubtedly, have its own reward. The programme embraced many excellent features, introducing songs, dances, bits of neat comedy acting, and the popular burlesque of "Cinderella." Miss Jennie, the oldest of the lovely trio, appeared in two characters, both so extremely opposite as to show her possessed of rare accomplishments. Especially in the operatic burlesque was she successful, not only displaying a well-cultivated voice, but a fine appreciation of the requirements of the play. Little Maud, as the beautiful Cinderella, was, from the commencement, a favorite. Her youth and the excellence of her impersonations of the persecuted youngest daughter of old Balderdash completely won the admiration of the audience. Minnie, too, was heartily welcomed, and was made much of during the evening; but Maud was the particular pet, especially of the ladies. As the gushing Clorinda, George K. Fortesque was very absurd and very funny, while Denham, as Baron Balderdash, and Frankie Etta, as the Fairy Queen, were excellent. In the olio, much amusement was created by the "Cow-bell-o-geans," a burlesque imitation of the Swiss bell ringers. The great triple clog dance, by Minnie, Maud and Frank, was well executed and received a deserved *encore*. The entire performance was good, and should be seen by every one. A pleasing feature of the evening's entertainment was the excellent music given by the orchestra. The same bill to-night.

A FULL DRAMATIC COMPANY is wanted for the Tremont Opera House, Galveston, Texas, for the season of 1872 and '73. For particulars see Chas. J. Fyffe's card elsewhere.

GEO. MORTON publishes a notice warning all persons that any infringement on his rights in the plays of "Mona," "Baltimore" and "The Head of a Nail" will be prosecuted.

SEVERAL newspaper notices, referring to the merits of Miss Louise Hawthorne, are published in another column.

HENRY HUNTER, comedian, died at New Orleans, La., March 9th, of dropsy, after an illness of two months. He was stage manager of the theatre at Richmond, Va., during the first year of the war, and afterwards held the same position at the theatre in Galveston, Texas, and Montgomery, Ala., while his wife, Mrs. Hunter, was the lessee thereof.

C. HARRY FRANCK, with a dramatic company under his own management, is announced to commence a brief season at Titusville, Pa., April 15th.

AMY STONE'S dramatic company is announced to perform at Chicopee, Mass., March 28th and 29th; Springfield, 30th; Holyoke, April 1st and 2d, and Northampton, 3d and 4th.

MRS. JOHN L. BARRETT, *nee* Miss Adele Crocker, and wife of John L. Barrett, the comedian, died in child-bed at Chicago, Ill., March 15th. She was an estimable lady, a kind and affectionate wife, and endeared to all who knew her. Her funeral was attended by a large number of sympathizing friends and relatives.

THE "OLD RELIABLE" DRAMATIC COMPANY were performing at Albany, Ga., March 20th.

EDWIN CLIFFORD'S dramatic company is announced to commence a week's season at Oshkosh, Wis., April 1st, and go thence to Green Bay.

MISS FANNY HERRING, supported by a dramatic company under the management of J. H. Huntley, acted at Webster, Mass., March 21st and 22d.

FROM BALTIMORE, Md., our correspondent sends the following report of amusements under date of March 22d:—"At the Grand Opera House, Daly's society comedy of 'Divorce' was produced March 18th, by Furbish & Wilton's dramatic company. The nature of the play proved congenial to the public taste, and was well mounted and acted. It has been attracting good audiences up to date, with the cast as follows:—Alfred Adriance, J. F. Wheelock; Capt. Lynde, B. C. Porter; Rev. Harry Duncan, T. Stockley; De Wolf De Witt, Sol Smith; Jitt, S. E. Ryan; Burritt, G. Farren; Pam, T. A. Burroughs; Judge Kemp, J. L. Street; Dr. Lang, S. Myers; Jim, W. H. Seymour; Richard, T. A. Oliver; Christmas, S. W. Somers; Guinea, G. Richards; Mrs. Fanny Ten Eyck, Mrs. Sol Smith; Lu Ten Eyck, Miss M. Robinson; Miss Fanny Ten Eyck, Miss H. Irving; Grace, Miss M. Ernest; Flora Penfield, Miss S. Parker, etc., etc. Next week, Mr. John E. Owens commences an engagement......At the Holliday, Joe Murphy has been playing 'Help' this week, to fair audiences. Mr. Murphy displays considerable talent in protean delineations and meets with general approbation. Mr. W. H. Power rendered the part of Tracy Randall with due force and discrimination. Mr. G. Howard, as Amos Wirebark, was, as usual, highly amusing. Mr. P. A. Anderson invested the *role* of Nubbles, the bully, with all the villainy it required. Miss Rosa Rand, as Eleanor, the discarded one, was correct in every detail. Miss Olivia Rand as Fanny Smart, was very lively and entertaining as usual; but there was no necessity of wearing a *quasi* ball costume. Mr. W. M. Ward as Capt. Waldro, Mr. O. Stedman as Charles Waldro, Mr. Ober as Shivers, Mr. Woodhull as Simon, Miss Hall as Lillie, Mrs. Edwards as Mother Kitt, and Miss Stockman as Laura, merit favorable mention. The scenery was mostly very good. On the 25th, the Abbott Pantomime Troupe open here."

JOHNNY ALLEN, Miss Alice Harrison and little Mac performed in "Schneider" at Bloomington, Ill., March 22d and 23d.

AT NEW ORLEANS, LA., the Wyndham Comedy Company is to open an engagement at the St. Charles Theatre this evening, March 25th......Master Percy Roselle is to commence an engagement at the Academy of Music, on the 25th......At the Varieties Lawrence Barrett is announced to act a round of his favorite characters during the week, commencing on the 25th.

"YANKEE" LOCKE commenced a brief traveling season at Lynn, Mass., March 23d, under the management of H. G. Clarke, when he produced his new sensational drama entitled "Trumps; or, High, Low, Jack and the Game." He is billed to play at Salem, Mass., 25th; Lowell, 26th; Taunton, 27th, and New Bedford, 28th.

LOTTA commenced an engagement on March 18th at the Coates' Opera House, Kansas City, Mo., under brilliant auspices. Our correspondent, writing on March 20th, says:—"The house was crowded, seats having been engaged two weeks since. The opening play was the 'Little Detective,' and it affords Lotta ample scope to display the versatility of her talent. It was repeated on Tuesday night, and was witnessed by a very large audience, quite an excursion having come upon the L. L. & G. R. R., and several others are to come on different roads while Lotta remains. To-night, 'Little Nell' is announced. The same bill will be repeated for Thursday, 'Heart's Ease' for Friday and Saturday nights, with the 'Little Detective' for the *matinee*. The support, by Stevens, Hurley, Thornton and McDonald, and the Misses Noble and Abbot, was generally good. Lotta goes from here to Leavenworth, St. Joseph and Omaha, then to San Francisco, opening at the Metropolitan Theatre, April 8th, for four weeks."

D. P. DEAN states through an advertisement that he had copyrighted a drama entitled "Honis; or, Our German Friend," and any infringement will be prosecuted.

THE POPULAR DUTCH COMEDIAN, Johnny Allen, commenced a week's engagement at the Opera House, Louisville, Ky., March 18th, producing the sensation drama, 'Schneider; Dot House Von de Rhine," our correspondent writing on March 22d, stating that:—"The company supporting Mr. Allen cannot be called a strong one, but having played the same characters night after night, they render them very acceptably. The principal characters in the piece were sustained by Johnny Allen, Miss Alice Harrison, and last but not least, Little Mac, of Bryants' Minstrel fame. Allen makes a very acceptable Dutchman, and he avoids the errors of many comedians—that of forgetting his dialect in the pathetic parts. His songs and dances are new, and his duet with Miss Harrison, in the fourth act, is especially deserving of mention. Little Mac is introduced as the Baby Elephant in the first act, and his antics create much mirth. In the second act he dances an Essence, which is nightly *encored* to the echo. Miss Harrison does not make her appearance until the third act, when she sings several new songs in a very pleasing manner, and dances well. Geo. W. Maxwell as Fairchild, G. Mitchell as Thornton, and Ed. Chapman as Brittles, were good, and sustained their respective parts creditably. Shirley France attempted the part of Cranshaw, the felon, but his talent not being of a high order, he poorly sustained the *role*. The Mary Cranshaw of Miss Stevens was fair. Business very good. 'Schneider' holds the boards throughout the week. The party go to Indianapolis, Ind., for one week, then to Terre Haute for the same length of time. Sothern, supported by Ford's company, opens at the Opera House, on the 25th, for one week."

THE LEON BROTHERS' dramatic company put in their appearance at the theatre, Savannah, Ga., on March 18th. Our correspondent, writing on the 20th, says:—"They opened with the protean comedy of 'Addie's Troubles,' Mrs. Sam Hubbard assuming five protean characters, which she played in a satisfactory manner; Mr. Sam Hubbard as Cuffee was particularly good, and in his banjo solo was doubly *encored*; Mr. Kelly as Mr. Etiquette, would be good if he were more natural and ranted less. After the farce came an olio performance consisting of a guitar duet by the Leon Brothers; a song and dance by Mrs. Holland and M'lle Josephine Leon, and the *trapeze* performance by the Leon Brothers, which was really good and above the average of performers of that sort. The performance concluded with a pantomime called the 'Brigands.' Connected with the troupe is a fine orchestra, who are called the Panella Family. On Thursday night, 'Humpty Dumpty' will be played, in which will be introduced for the first time here, a 'Prismatic Fountain.' Business light. They play next (this) week, in Americus, three nights; Eufaula, Ala., three nights; Thomasville, April 1st, 2d and 3d; Tallahassee, Florida, 4th, 5th and 6th; Albany, Ga., 8th, 9th and 10th, and Macon, 11th, 12th and 13th. The Lydia Thompson Troupe opens March 25th."

MISS LUCILLE WESTERN and James A. Herne, supported by the Rochester, N. Y., Opera House company gave two performances at the Casey Opera House, Auburn, N. Y., opening on March 19th in "East Lynne" and the 20th in the "Child Stealer." Our correspondent, writing on the 22d, says:—"Owing to the unpleasant state of the weather the business was not as good as the merits of such an excellent performance warranted. We understand that Mr. Carr intends playing the Florences here soon. The people of this city are under obligations to Mr. Carr for some excellent performances."

MR. AND MRS. BARNEY WILLIAMS and their little daughter, Miss Marie, at our latest advices, were sojourning in Rome, Italy. They had all been granted an audience with His Holiness Pope Pius IX.

BIDWELL AND WILKINSON'S dramatic company is billed to perform at Lawrence, Mass., April 4th.

M'LLE ZOE and her dramatic company are announced to perform at Lawrence, Mass., April 4th and 5th.

MR. AND MRS. W. J. FLORENCE will play a farewell engagement of three weeks' duration at the Globe Theatre, Boston, Mass., and will sail for Europe by the steamship Scotia on May 8th. Mrs. Florence will go to Italy, where she will remain one year studying the language and music.

FROM PITTSBURGH, PA., on March 23d, our correspondent wrote as follows concerning amusements in that city:—"This week has been principally devoted to benefits at the Fifth Avenue Opera House. On the 18th Welsh Edwards took his benefit; the 'Octoroon' was given to a very respectable audience. J. M. Charles had his benefit on the 20th, when a new sensational drama, written by Mr. Charles and J. C. Mink, entitled 'Birth and Gold; or, Woven of Many Threads,' was presented; Mr. J. C. Kober, a young actor of promise, assumed the characters of Nathan Goodheart, the drunkard; Nathan Goodheart, the felon; Walter Hawthorne, the detective, and Nathan Goodheart, the gentleman. Joe Brand, an adventurous Yankee, with songs, received full justice at the hands of Mr. Charles. The drama is of the sensational school, and reflects credit upon its authors. During its progress a song was given by Harry Hotto, a *trapeze* act by Nicolo, and a double song and dance by the Iron City Boys. The house was comfortably filled. Mrs. H. P. Grattan takes her benefit on the 23d, when the melodrama of the "Six Degrees of Crime" will be produced, with Mrs. Grattan as Mad. Doucet. Mrs. Harry Hotto's benefit will occur on Saturday evening. Manager Beamer will remove his company to the Academy of Music on April 1st, and Robert McWade will be the stellar attraction for that week. A succession of stars will follow until the close of the present season. The 'Long Strike' is announced for representation at the Fifth Avenue Opera House next week. The doorkeepers, ushers and *attaches* take their benefit on the 27th inst...... Kate Raymond as Willie, in the 'Waifs of New York,' has been attracting good sized audiences at the Pittsburgh Opera House. Miss Raymond, in this *role*, gives satisfaction to her auditors, her acting being marked by an ease and vim that makes it at least refreshing. Of the play I will only say that it is terribly sensational. The CLIPPER has already ventilated the play's merits and de-

merits. Miss Raymond's benefit takes place on the 22d, when the 'Waifs of New York' and 'Jack Sheppard on Horseback' will be presented, and Bowman and Harris and Ella Wesner, from the Varieties Theatre, will lend their assistance in making up an attractive programme. 'Buffalo Bill' will be run all next week at this establishment. On the 1st of April Mrs. Bowers will commence a brief engagement, and will be succeeded by the Jane Coombs Combination.

OF BOSTON DRAMATIC NEWS our correspondent remits us the appended resume, dated March 23d:—'Repetitions have been the order at the various theatres this week, and little is to be said in the way of comment. The Museum has continued to draw large houses with its fine performance of 'Magnolia,' an extra representation being given on Monday, the 18th inst. Hardenbergh has assumed Mr. Warren's role of Bijah Bantam the entire week, the latter being suddenly called to Chicago in consequence of the death of a relative. Next week Mr. Warren will again appear. The following plays are underlined for speedy production, 'Aurora Floyd' and 'Rachel, the Reaper.'......At the Boston, 'The Black Crook' has lost none of its attractive power, every performance being attended with immense houses. Next week is its last, and then comes Oliver Doud Byron, in 'Across the Continent,' for two weeks. W. C. Pope, leading man, has been discharged......At the Globe, 'Eileen Oge' was revived for a single performance on the 18th inst., and on Tuesday and the rest of the week 'Little Em'ly,' which has proved decidedly a success, has been performed. Next week Edwin Forrest appears three times as King Lear and twice as Spartacus, the other evenings being filled by performances of 'Little Em'ly.' His engagement lasts but two weeks........At the St. James 'Extremes' was brought out on Monday, and was played up to Wednesday evening. Caroline Richings as Mrs. Crosby, and Henri Drayton as Mark Mayberry gave evidence of decided talent, and the entertainment would have been thoroughly enjoyable had it not been for the weak support given the stars. With the two exceptions of Annie Waite as Nelly and Mr. Hight as Oldrich there was not an acceptably rendered part. On Thursday evening Mrs. Bernard appeared as Diana Vernon in 'Rob Roy,' which is to be repeated to-night; and last night, for her benefit, 'The Rose of Castile' was given. On Monday next Lucille Western will open a single week's engagement in 'East Lynne.'......The St. James Dramatic Club, together with the McEvoys, gave a performance of 'My Turn Next' at Tremont Temple, on March 18th."

JOHN E. OWENS, during the past week, attracted good sized audiences at the National Theatre, in Washington, D. C., and for the first four nights appeared in his well-known impersonation of Caleb Plummer, in the dramatization of Dickens' story of "Dot; or, The Cricket on the Hearth," wrote our correspondent on March 25th, adding that, "although in this character Mr. Owens sinks his own individuality to a wonderful extent, and creates a thoroughly loveable old man, yet the old toymaker, in his hands, is not what the great novelist intended him to be. According to Dickens' description he was sad and misanthropic, weary of life, broken down by misfortune, and living only for his blind daughter. According to Owens' acting he was cheery, though sometimes pathetic, affectionate to every one, never querulous, and unsoured by all of his troubles. Dickens' Caleb sang over his work to comfort Bertha, while his thoughts wandered afar off, and 'a tired look came o'er his sad and wan old face.' Owens' Caleb sang over his work as though his heart was in it, and as though life still had good things left for him, despite his ragged clothes and leaking house. The support, taken altogether, was excellent. May Saville as Dot played with her wonted delicacy and feeling, and Mrs. Fred. Williams, who was specially engaged for Tilly Slowboy, made a decided hit, and sang 'My Love he is a Saileur Boy' in a clear and pleasing manner. Mrs. S. K. Chester as Bertha, and Mrs. Germon as Mrs. Fielding, were each all that could be wished for, and Miss Long as Oberon, in the prologue, made as sweet a little Fairy as we have ever seen. Mr. Hamilton was admirably bluff and hearty as John Perrybingle, and Mr. Billings gave a faithful sketch of the cold-hearted, miserly Tackleton. Mr. Murdoch's Ned Plummer was also a very clever performance. On Friday, the 22d, 'Everybody's Friend' and 'Toodles' were presented for the stellar benefit, and on Saturday 'Dot' at the *matinee* and the 'Poor Gentleman' and 'Toodles' in the evening concluded the engagement. On March 25th 'Dora' will be presented for the benefit of the Washington Fire Department, and on the 26th 'Damon and Pythias' for the benefit of the Knights of Pythias. Then the Nilsson Opera Troupe comes for four nights, to be succeeded on April 1st by Mrs. Oates' comic opera Troupe."

AMUSEMENTS IN BUFFALO, N. Y., are written about as follows by our regular correspondent, under date of March 23d: "The extreme cold weather of the past week has had a dampening effect on all places of amusement, light houses being the rule. Especially was this noticeable at the Academy of Music, Miss Lillie Eldridge constituting the stellar attraction. The play of 'Alma' was presented the first three evenings, with Miss Eldridge in the title *role*. This piece is really meritorious, devoid of all sensational features, possessing many telling points, and with dialogue interesting and refined. Miss Eldridge is a handsome blonde, with fine figure and resonant voice, and in many passages thrills her audience with a brilliancy of elocution rarely equaled by one of her years. Her efforts in the closing act exceeded all expectation, the display of emotion and passion being vividly depicted. Mr. Mordaunt as De Vigne was most acceptable, the character affording full scope to his deep, sonorous voice. Mr. Goodrich as Brandling portrayed the character with force and happy effect. The Lord Molyneaux of Mr. Haviland was enacted in that gentleman's best vein. Mr. Gray gave the part of Vane Castleton all the display of villainy required. Mr. Stevens was acceptable as Chevasney. Sir Edward Smelton was ably depicted by Mr. Hodges, his affectation and airs creating great mirth, and Mr. Rogers as Ned Friskton was as funny as usual, his 'That's what I thought' bringing down the house. Miss Waugh as Lucy Davis in her limited part evinced talents hitherto unsuspected, howbeit the character was at variance with her line, and would have better accorded with Miss Thompson's powers. The latter lady [illegible] Lady Molyneaux with credit, and Mrs. Hodges was as snappish as could be desired in the character of Nurse Jelby. We regret that more of our citizens did not witness the production of 'Alma.' 'Elfie' was given on the closing nights of the week, with Miss Eldridge in the title *role*. All concerned put forth their best efforts, and an improvement in the houses was perceptible. On Monday evening, 25th, Robert McWade opens for one week in 'Rip Van Winkle.' Miss Amelia Waugh will receive her first benefit on the evening of Easter Monday, when 'A Terrible Temptation' will be produced, with the full strength of the company. Miss Marietta Ravel is to commence an engagement April 8th."

FROM ST. LOUIS, MO., the following report of amusements, dated March 22d, is sent us by our correspondent: —"At De Bar's Oliver Doud Byron opened on March 18th, in his specialty of 'Across the Continent.' Mr. Byron depicts the Ferret in a very able manner; Mr. Krone as Adderley was the villain throughout; Thomas Goodwin, by Mr. Webster, was as usual quiet and genteel; Mr. Wiggins, after the second performance, was obliged to withdraw from the cast on account of severe indisposition, which made something of a change in the previous distribution of characters. His part, Knucklebone Johnny, was assigned to Mr. Ed. Mackway, who gave a lively interest to it, and was well received, as in his former task of Cæsar Augustus, which was, apart from the star, the hit of the piece. Mr. King did creditably, however, in his undertaking of the last named *role*. Miss Nellie McHenry, as Susie Lillis, appeared to good advantage and met with an *encore* nightly in her song and dance. The Misses Carfano and Morris did well, as also little Carrie McHenry. To-night, Mr. Byron presents for his benefit his new play of 'Ben M'Collough,' which will be repeated on Saturday night, with 'Across the Continent' for the *matinee*. Business during the week has been only moderate. Couldock next week......At Rankin's 'Partners for Life' was brought out on Monday night, but owing to the shortness of the bill, was, after the first night, strengthened by the addition of 'A Bull in a China Shop.' 'Surf' was to have been produced for the Wednesday *matinee* and for the remainder of the week, but owing to Miss Anna Campion suddenly leaving the company, it was not. Miss Kitty Blanchard having perfected herself in Miss Campion's part, the piece was given on Thursday night. Mr. Holston has been at work re-adapting the 'Streets of New York,' localizing the same to this city, which will be presented on March 25th, under the title of 'St. Louis As It Is,' and will continue in representation as long as successful...... At the Olympic, Manning's Minstrels have been giving a series of burnt cork performances to a fair business through the week. They will be followed on March 25th by the Aimee opera *bouffe* troupe."

AT THE ROYAL LYCEUM, Toronto, Ont., wrote our correspondent on March 22d, "Falconer's drama of 'Eileen Oge' was announced for this week, but in consequence of the success that 'La Perichole' attained on its first production here, and at the request of many who were unable to witness it then, it was put forward as the attraction for the first three evenings of the week, and succeeded in drawing good houses. On Thursday evening the leading man, Mr. Halford, took his annual benefit. The bill consisted of the drama of 'Rob Roy,' with the beneficiary in the title *role*, in which he was very successful. Sallie Holman sustained the part of Diana Vernon; Blanche Bradshaw was quite in keeping with her abilities; Harry Lindley is to be highly praised for his fine Scotch dialect and make-up as Bailie Nichol Jarvie; the Rashleigh Osbaldistone of G. H. Barton was an excellent piece of acting, as was the Francis Osbaldistone of Alf. Holman; as Dougall, William Davidge was in his best vein, and succeeded in portraying that character to the life; P. Sullivan was quite up to the standard as Captain Thornton. The remaining characters were enacted respectively by Messrs. Masters, Miers and Kenny. The performance concluded with the comic pantomime of 'Vol au Vent,' in which Messrs. Davidge and Holman as clown and pantaloon succeeded in convulsing the house with laughter. The Irish sketch of 'Barney's Courtship,' by Mr. and Mrs. Ben. Wheeler, who had kindly volunteered their services, brought an enjoyable entertainment to a close. Friday evening the 'Bohemian Girl' was the bill, and on Saturday evening 'Under the Gaslight' formed the attraction. March 25th 'Eileen Oge' will be produced, with Mr. Den Thompson, who has been specially engaged, in the *role* of Bryan O'Farrell."

"THE BLACK CROOK," under the supervision of the Meech Brothers, of Buffalo, N. Y., was produced at the Griswold Opera House, Troy, March 18th, and held the boards the entire week, says our correspondent, writing on March 23d, "to a succession of crowded houses. The piece is carefully put upon the stage, with considerable new and costly scenery, properties and mechanical effects. The *ballet*, as a whole, is more than ordinarily attractive. Among the number, M'lle Bertha is the shining light, while M'lles Lupo, Wesner, Marie and Pinzuti are also graceful dancers and good looking. The *coryphees*—ten in number—and the *corps de ballet* seem to be well trained. In the third act are introduced the principal attractions of the piece in the shape of Egyptian jugglery by Mons. Lozado, a skillful performer, and the Snow Brothers in their acrobatic feats, trained dog performances and hat spinning. In the cast are included Mr. Crossen as Rudolph, Mr. Hastings as Hertzog, Mr. Coon as Von Puffengruntz, Mr. Lawrence as the Count, Mr. Delaney as Greppo—who by the way made quite a hit in this character—Miss Hardy as Dame Barbara, Miss Booth as Stalacta and Miss Plunkett as Carline, all of whom were unexceptionable. The 'Black Crook' is announced for one week more."

MR. SOTHERN, supported by J. T. Ford's Baltimore, Md., Dramatic Company, opened at Wheeler's Opera House, Toledo, O., March 21st, in the comedy of "Our American Cousin." Our correspondent, writing on March 23d, states that:—"They drew a large audience, which proved an appreciative one. Mr. Sothern's Lord Dundreary was liberally applauded. Mr. Bishop acted the rollicking, whole souled, impossible American, Asa Trenchard, with much spirit; Mr. Rogers as Sir Edward was rather dull; but Mr. Barron did not infuse much life into his part of Abel Murcott; his reading, however, was distinct, though somewhat monotonous. Mr. Morris as Richard Coyle was very good: Miss Amy Roselle as Georgina was well liked, her reception of the stupid lord's addresses being particularly edifying; the part of Mary Meredith was well sustained by Miss Jennie Anderson, and Miss Effie Warren as Florence Trenchard dressed and acted the part admirably. Miss Lizzie Anderson as Mrs. Mountchessington, Mrs. Morris as Augusta, Mr. Lytton as Lieut. Vernon and Mr. Edwin as Buddicombe, all acquitted themselves with credit. Friday, March 22d, the piece will be repeated. Saturday afternoon a Dundreary *matinee* will be given, and in the evening 'David Garrick' and 'My Aunt's Advice' will close the season. The company opens at Louisville, Ky., on the 25th, for a season of one week, going thence to Cincinnati, O."

THE BROOKLYN, N. Y., THEATRE did a fair business last week with an attractive programme, including Falconer's Irish play of "The Peep o' Day," the thrilling drama of "Camille" and the melodrama of "Lucretia Borgia," supplemented by "Robert Macaire." The feature of the performances during the week were Mrs. Conway's rendition of Camille and Frank Roche's personation of Armand Duval. This week "The Sea of Ice" is to be presented, with new scenery and spectacular stage appointments.

AT THE PARK THEATRE, Brooklyn, N. Y., "Buffalo Bill," with Mr. and Mrs. Carroll in the principal characters, ran to excellent houses last week, and it is to be repeated this week. Mr. Carroll has made quite a hit as Buffalo Bill.

OLIVER DOUD BYRON succeeds the "Black Crook" at the Boston Theatre, Boston, Mass.

THE MARTINETTI RAVEL TROUPE performed at Taunton, Mass., March 18th and 19th; Worcester, 20th; Springfield, 21st, and Hartford, Conn., 22d and 23d; and are billed to perform at Danbury, 25th and 26th; Norwalk, 27th and 28th; Paterson, N. J., 29th and 30th; Trenton, April 1st, and Newark, 2d and 3d.

THEATRICAL AFFAIRS in Chicago, Ill., are reported as follows, by our regular correspondent, writing under date of March 23d:—"The stellar attraction in amusement circles the current week is centered in the Wallace Sisters—Jennie, Minnie and Maud—who made their Chicago *debut* on March 18th at the Globe Theatre before one of the largest audiences this theatre ever contained. Mr. Frank Dobson, the manager, through his agents, Chas. E. Dobson and Geo. Sidney, caused the city to be billed in a gorgeous manner. Business has been excellent thus far, while the entertainments have given great satisfaction. The opening bill consisted of a popular farce, in which Miss Jennie shone, being admirably supported by Geo. K. Fortescue, who appeared, for the first time in seven weeks, having been quite indisposed during that time. G. W. Denham, J. P. Johnson and Miss Monica Newman, who is, by the way, a very fine vocalist and a clever actress. Minnie and Maud appeared in a very neat song and dance. Minnie, Maud and Frankie Etta next executed an artistic triple clog dance, and Chas. E. Dobson introduced his banjo, which he skilfully picks. The burlesque extravaganza, 'Cinderella,' was charmingly played by the Wallace Sisters, Frankie, Etta, Miss Newman, Messrs. Fortescue, Denham, Johnson and J. Arthur. Miss Jennie is a pretty and sprightly young lady, a capital vocalist and actress. Minnie and Maud are also captivating, and have joined their elder sister in creating an excellent impression. Mr. Fortescue is a fine burlesque actor, as his personation of the Gushing Clorinda will testify. Chas. E. Dobson is at present suffering from bilious fever, and has been unable to appear since the first night. The Wallace Sisters' success has induced them to appear at the Michigan Avenue Theatre next week. Miss Jennie Wallace was made the recipient of a handsome silver tea service on the occasion of her benefit last evening. The gift was from a few New York friends. Mr. George Thurber made the presentation speech in his peculiar style, to which Miss Jennie responded in a feeling manner......The regular Globe company did not go into the country, as announced last week, but on the contrary, opened at the Michigan Avenue Theatre on the 19th, for five nights and a *matinee*. The company has appeared in 'Divorce' thus far and attracted excellent houses. The piece is being finely played with nearly the same cast as before. They will return to the Globe on the 25th. Mr. R. L. Marsh, the courteous treasurer, was presented with a magnificent silver tea set, on the occasion of his benefit on Saturday evening last. The theatre was densely crowded. The 'Black Crook' is promised to be brought out in a style of splendor at this house very soon. Charles Wyndham has leased the Globe Theatre for three months, dating from the 6th of May......Miss Susan Denin commenced a six nights' engagement at the Academy of Music on the 18th, and was welcomed by an overflowing house. She opened in a new Irish drama written for her, entitled 'Will Hatley; or, True to the Last,' and assumed the title *role*. The play is inferior in many respects, and totally unworthy the attention of so excellent an actress. She played the character as well as it would admit of, and strove hard to make it pleasing to the audience, and partially succeeded. The mounting was all that could be desired, and the general acting ditto. Miss Belle Leigh was particularly excellent as Mary, and deserving special mention. The 'Ticket of Leave Man' was produced on the 21st, and will retain the boards the balance of the week. Miss Denin gave a clever impersonation of Robert Brierly. Her support was good, with few exceptions. Edith Blande and Emma Whittle played well the parts of Sam and Mrs. Green Jones. The Chapman Sisters and E. A. Locke are announced for March 25th."

AMUSEMENTS IN BRIDGEPORT, CONN., are reported as follows by our correspondent, under date of March 25th:—"A party of sticks, under the management of C. E. Snow, attempted to play 'Kathleen Mavourneen' on March 18th, but were hissed off the stage......Maggie Mitchell returned for two nights on the 22d, appearing on that evening as 'Little Barefoot,' and on the 23d as 'Fanchon.' Her conception of these characters is good and her acting nearly faultless. She was well supported by an excellent company under Ben. Lowell's management. Business excellent......Ed. Marston is to bring a dramatic company on the 29th......Mr. John Near, of this city, has bought of Mr. Harry Smart his interest in the city bill posting business. Mr. Smart goes ahead of Bryant's Minstrels during the summer season."

EDWIN ADAMS is billed to perform in "Enoch Arden" at Titusville, Pa., March 27th.

BLAKE, RALTON AND MONTFORD'S dramatic company performed at Parker's Landing, Pa., during the past week.

JOHN DILLON and the Selden Irwin Combination acted during the past week at Clinton, Iowa. On March 19th, on the occasion of Mrs. Seldon Irwin's benefit, she was presented with an elegant silver boquet-holder.

THE FORRESTERS, with their dramatic company, performed at Keokuk, Iowa, during the past week, and are billed to go thence to [illegible].

MISS JANE COOMBS and company is announced to perform six nights at Detroit, Mich., commencing April 8th.

LANNIER'S DRAMATIC COMPANY is billed to perform at Manchester, N. H., April 19th and 20th.

MRS. D. P. BOWERS, assisted by Mr. J. C. McCollom and a company from the Opera House, Baltimore, Md., commenced a three nights' engagement at the Opera House, Utica, N. Y., appearing in "Lady Audley's Secret" on the 20th, "East Lynne" on the 21st, "Lady Audley's Secret" at the *matinee* on the 23d, and "Mary Stuart" in the evening. Our correspondent, writing on March 23d, says:—"Mrs. Bowers' impersonations were excellent, and gained for her a host of admirers in this city. Owing to the severe indisposition of Mr. McCollum, he did not appear. Mr. Hudson, his substitute, gave general satisfaction, and the balance of the company ably sustained their respective characters. Their route from here is Albany, 25th, 26th and 27th; Poughkeepsie, 28th, returning to Baltimore on the 29th."

D. HANCHETT advertises for a good walking gentleman.

EDWIN FORREST was the star at the Trimble Opera House, Albany, N. Y., during the past week.

AMUSEMENTS in Hartford, Conn., are reported as follows, by our regular correspondent, writing on March 24th:—"At Roberts' Opera House Miss Maggie Mitchell and a very fair company, under the management of B. F. Lowell, gave us a return visit on the 18th, playing to an immense audience. The receipts amounted to $1,250...... The Martinetti Ravel Troupe gave two performances and a *matinee* on the 22d and 23d, to capital houses."

MISS ADA HARLAND publishes a card in our advertising columns to the effect that she has purchased "Wild Honey," a drama in three acts; announcing, also, that any infringement thereon will be legally proceeded against.

Musical.

DELEHANTY, HENGLER AND SPAULDING'S Classical and Comical Concert Company is billed to perform at Lawrence, Mass., March 23d; Nashua, N. H., 25th and 26th; Woonsocket, R. I., 27th; Pawtucket, 28th, and Providence, R. I., 29th and 30th.

LEAVITT'S SWISS BELL RINGERS performed at Media, Pa., March 18th, and are billed ahead as follows:—Elkton, Md., 25th; Port Deposit, 26th; Oecilton, 28th; Chesapeake City, April 1st, and Delaware City, 2d.

THE CLINTON HOUSE, at Iowa City, Iowa, was burned to the ground on the morning of March 19th. Ole Bull's concert company were among the guests, and Mr. Bull escaped into the streets in his night clothes, with his fiddle under his arm.

HL. HENRI, cornetist and bandmaster, advertises that he will be at liberty after May 1st.

W. A. POND & CO., who advertise, publish Lotta's new songs.

THE DEVOE FAMILY CONCERT TROUPE were at Centralia, Ill., March 18th.

THE ALLEGHANIANS were engaged by the Young Men's Christian Association, Cairo, Ill., March 21st. Mr. Frank L. Benjamin, the "Silver Voiced Tenor," who had been laid up with a bad cold, rejoined the party at Carbondale on the 16th. Business is reported very flattering "down in Egypt."

OF MUSICAL MATTERS in Boston, Mass., our correspondent reports as follows, writing on March 23d:—"Mr. Peck's two concerts in Music Hall, on Tuesday and Wednesday, were very successful. The artists were greeted with every mark of appreciation, and Miss Kellogg was covered with floral tributes.......Miss Mehlig's pianoforte recitals, in Brackett's Hall, on Thursday evening and this afternoon, went off finely, but were chiefly remarkable for the *debut* of Miss Persis Bell, a young pupil of Julius Eichberg, who is destined to make her mark as a violinist. ......Carlyle Petersilia gave his Beethoven recital yesterday afternoon, in Wesleyean Hall, which was well attended......B. J. Lang gives another of his musical afternoons on Thursday, the 28th, at the Globe Theatre, when a programme containing a strong infusion of Bach will be presented......Mr. A. P. Peck, manager of the Music Hall, announces his annual benefit for Wednesday evening, April 3d, for which strong attractions have been engaged, among them Mrs. Jennie Van Zandt, Mrs. Zelda Seguin, Wm. Castle and S. C. Campbell, all of the Parepa Rosa Troupe; Miss Marie Krebs, the pianist; Theodore Thomas and his grand orchestra, with Howard M. Dow as accompaniment......M'lle Zerrahn's benefit, as already announced, is to take place on April 10th, when Egmont will be performed, Charlotte Cushman reading the connecting portions of the piece."

G. P. BARNARD, leader of orchestra, can be engaged after April 1st, through his agent, Col. T. A. Brown.

AT THE METROPOLITAN THEATRE, San Francisco, Cal., the Bianchi Troupe sang "Lucretia Borgia" on March 12th, and "Crispino e la Comare" on the 14th, to large audiences.

THE PAREPA-ROSA English Opera Troupe presented Flotow's opera of "Martha" at the Academy of Music, Philadelphia, on the evening of the 19th, the attendance being large. On the afternoon of the 20th ult., Mme. Parepa-Rosa appeared as Arline in Balfe's opera of "The Bohemian Girl," and in the evening of that day, Cherubini's charming opera of the "Water Carrier" was produced, for the farewell benefit of Mme. Parepa-Rosa in Philadelphia. The Japanese Embassy occupied a proscenium box on this occasion, and one of their number presented Parepa-Rosa with a magnificent floral basket.

THE ROSSINI SEXTETTE, a new musical organization under the direction of Prof. D'Auria, gave a concert at Musical Fund Hall, Philadelphia, on the evening of the 21st of March, which was but moderately attended.

WENZEL KOPTA gave a concert at Musical Fund Hall, Philadelphia, on the evening of March 23d, on which occasion he had the assistance of Messrs. S. B. Mills, F. Remmertz, Charles H. Jarvis, Rudolph Hennig and others. An excellent programme was rendered to a fair audience.

MME. AIMEE'S French Opera Troupe will appear for two nights and a *matinee* at the Academy of Music, Philadelphia, on the 6th, 7th and 8th of May, and probably a return visit on the 24th and 25th of May.

NILSSON'S ITALIAN OPERA COMPANY opens at the Academy of Music, Philadelphia, on the 15th of April, for a series of eight performances.

THEODORE THOMAS' Orchestra gives three performances at the Academy of Music, Philadelphia, on the evenings of the 10th and 13th of April, and at a *matinee* on the 13th of April.

A CORNET and a clarionet player, who can also play brass, are wanted by E. M. Parmelee, who advertises.

THE NILSSON OPERA COMPANY is to commence a season of Italian opera at Concordia Hall, Baltimore, Md., April 1st.

A BAND LEADER is wanted for a gift show, which leaves Nebraska City, Neb., April 16th. See L. C. Goodwin's advertisement.

THE MISSES ANNA MEHLIG and Persis Bell gave a concert at Lawrence, Mass., March 22d.

ROSE D'ERINA, Irish vocalist, is billed to sing this evening, March 25th, at Lawrence, Mass.

MRS. SOL. SMITH RUSSELL, or, as she was professionally known, Miss Louisa Berger, who had been dangerously ill at the family residence at Jackson, Mich., for the past two months, died there on Wednesday, March 20th., at 11.45 o'clock A. M. The deceased was the eldest of the well known Berger sisters and the second child of the late H. F. and Mrs. Anna Berger. She was born in Baltimore, Md., Feb. 22d, 1851, and was a little more than twenty-one years of age at the time of her demise. She was an accomplished performer upon a number of musical instruments, and possessed of personal charms and social accomplishments that endeared her to all with whom she became associated. She was married at the Russell House in Detroit, Mich., on Sept. 11th, 1869, to Sol. Smith Russell, the well known humorist. Her last appearance in public was at Lina Edwin's Theatre, in this city, July 29th, 1871, on which occasion the Berger Family of Swiss Bell Ringers closed a successful engagement. During her illness she was attended by her mother, youngest brother, Bernhart, and aunt, her husband and the other members of the family being absent on a traveling tour in the south. Her husband was with her, however, during a portion of her illness, but his professional duties called him away about a month prior to her decease. Her remains were buried at Jackson, and her funeral was largely attended. She had many friends and acquaintances throughout the country, who will deeply sympathise with the family in their loss.

MLLE. AIMEE'S FRENCH OPERA BOUFFE Company commenced an engagement at the Memphis, Tenn., Theatre March 18th, opening with Offenbach's opera of "La Grande Duchesse." The house was well filled by a large and appreciative audience, who greeted Mlle. Aimee as the Grande Duchesse, and Noe as Fritz, warmly. On Tuesday evening "La Perichole" was presented to a crowded house and an enthusiastic audience. Mlle. Aimee as Perichole was positively charming and irresistible, especially in her rendition of the tipsy song, in which she appeared to excellent advantage. This scene was rapturously *encored*. Noe as Piquillo was good throughout. Duchesne was excellent as the Viceroy, and delighted the audience with his superb acting. Edgard as the Governor was grotesque and humorous to the last degree, and added much to the enjoyment of the evening. The other characters were all passably sang and acted. Wednesday evening "Barbe Bleue" was presented, with Aimee as Boulotte and Noe as Blue Beard, Thursday evening, "La Belle Helene;" Friday, "Le Pont Des Soupirs;" Saturday, at the *matinee*, "Fleur de The," and evening, "Les Brigands."

THE PAREPA-ROSA OPERA TROUPE was to have performed "Zampa" at the Opera House, Newark, N. J., on the 22d, but by some mistake the wrong music had been sent and they were compelled to substitute a concert instead. When the announcement was made before the curtain the audience were informed that they could have their money returned at the box office, and if any cared to remain extra exertions would be made to give them a good entertainment. The majority of the audience saw fit to remain and grumble, denouncing the whole affair as a swindle, because they had been charged $2 each for seats in the lower part of the house and $1 each for standing room, while the price of admission to the gallery was 50 cents. Of course the troupe were at fault in not having the proper music, but we think, under the circumstances, that the audience should have taken their money and withdrawn if they were dissatisfied.

THE BROOKLYN ACADEMY OF MUSIC was crowded on the nights of Thursday and Saturday, March 21st and 23d, on the occasion of the two opera performances given there by the Parepa-Rosa English Opera Troupe. The first was "The Bohemian Girl," with Madame Rosa as Arline; and on the second Santley appeared in "Fra Diavolo." This was announced as their last appearance in Brooklyn this season. In April the new Italian opera combination, under the Parepa-Rosa management, are to appear in "Trovatore," with a cast embracing Madame Rosa, Miss Phillips and Messrs. Wachtel and Santley.

FATHER DANIELS' OLD FOLKS gave a concert at Washington, D. C., March 22d, and attracted a large audience.

THE MENDELSSOHN CLUB, assisted by Messrs. S. C. Campbell and Wm. Castle and Clara Louisa Kellogg, are to give a concert at the Utica, N. Y., Opera House, April 2d.

THE AIMEE OPERA BOUFFE COMPANY have been engaged to give a season of opera at San Francisco, Cal.

MRS. CHARLES MOULTON gave a concert at Quincy, Ill., March 16th, and on the 17th she received a telegram announcing the death of her husband at Cambridge, Mass., on the morning of that day. She took the first train east, and her agent proceeded at once to cancel all engagements.

MACAVOY'S COMIC OPERA TROUPE is billed to perform at Goff's Falls, N. H., March 26th.

Variety Halls.

CINCINNATI VARIETY INTELLIGENCE up to March 22d is furnished as follows by our correspondent:—"At the Race Street Varieties Annie Hindle closed on the 16th and went to Memphis, and Frank Steele and Mlle. Sallie also wound up, going to Indianapolis. The only new appearance this week has been John Foster, Ethiopian and Dutch comedian, who has made a very favorable impression. Sallie Eldridge in her Irish songs has become a warm favorite. The 'Can-Can' is still on, Sallie Eldridge replacing Annie Hindle as Sir Arthur and Foster taking Steele's character. A laughable negro act is given by Foster, John Rivers and Finley called 'Whoa, Bill.' P. H. Seamon has a ten thousand dollar challenge for his equal in his 'Peter Rontz' act. Emma Devere's dancing and La Belle Helene's singing are features of the programme, as is also the rattling song and dance of Phil Gibbons. Lottie Georgia and Nellie McNairy close this week. P. H. Seamon closes on the 30th to go with the De Haven & Lake Circus. Marsh Adams is engaged to appear on Monday, 25th. Biz very good........At the Olympic [illegible] appeared on Monday last and has taken well. Kate Hunter, statue performer, is expected to open this evening. Charley Benedict is under engagement to join Billy Manning's Minstrels in St. Louis, and will, probably, close next week. No other changes. Business fair......At the Pacific Harry Watson and Lizzie Sherman were the new recruits this week, and have made a strong hit in their songs and double acts. Tommy Dayton, Jim McCastlin, the Holland Brothers and Lizzie Johnson still remain. Lottie Georgia and Nellie Georgia open here on the 25th. The houses are very full every evening......At the Vine Street Varieties Little Mamie May, a clever four year older, has appeared this week in songs and dances and vocalisms. She is the adopted daughter of Georgie May. Annie Gibbons commenced here last night and has taken well in her line c'oz. John Richardson and Johnny Max are on the ends here, with Charley Monroe for interlocutor, Richardson being stage manager. Georgie May, Laura Delano and Dave O'Brien constitute the balance of the company. Charley Bartine and Millie Basoure closed last week, and have gone to Connersville, Ind., to rusticate. The stage and hall are to be refitted next week. Let it be recorded that they need it......A number of performers have arrived, and are arriving, to start out with circuses. John McVeigh is here, and with Joe Childs, Oscar Willis, Ida Wallace and Gussie Lamereaux goes with Frank Uffner's Side Show, attached to Van Amburgh's Menagerie. Tom Clannon, the banjoist, has also dropped in, being engaged with John Robinson. John Foster goes with Ham Norman's Side Show, connected with James Robinson's Circus. E. P. Belden and Harry Parker are engaged for Romelli and Johnson's show, which leaves Covington, Ky., about the 15th of April. George Hill, another arrival, joins Skiff and Gaylord's Minstrels to-morrow."

AT THE PHILADELPHIA VARIETIES business during the week ending March 23d was prosperous. The new faces were Miss Emilie and Fred Siegel and Mlle. Bertha. Miss Emilie and Fred Siegel were favorably received in their "Polka Comique," their agile and graceful dancing well deserving the applause bestowed upon them. Mlle. Bertha appeared in a series of artistic "Living Pictures," which appeared to please the audiences. Miss Viola Clifton and Mlle. Bertha closed here on the 23d. The Bedouin Arabs, Miss Lucy Adams, serio-comic vocalist, and Miss Helene Smith, *danseuse*, put in an appearance at this establishment on the 25th of March. The last week of the popular vocalist, Miss Polly Daly, is announced, and the 28th of March, the occasion of her farewell benefit, will be marked by the appearance of a large number of volunteers, and the fair *beneficiare* will appear in a song and dance for the first time.

AT THE THIRD STREET OPERA HOUSE, Philadelphia, Mlle. Leonetti and Mons. Ravenni, gymnasts, were the only new faces during the week ending March 23d. The farce of "A Kiss in the Dark," and the sensational sketches of "Philadelphia by Day and Night" and "The Female Bathers," were the most prominent features of the programmes.

AT THE HOWARD, Boston, Mass., J. H. Budworth, Chas. Austin, Marie Bonfanti and Bessie Sudlow made their first appearances on Monday evening, 18th inst. On the 23d Fattie Stewart and Charles Austin closed, and on Monday, the 25th, Sanyeah, the original, and Signor Francis were to open. "The Naiad Queen" was the main attraction last week, and for this week a new spectacle is announced.

HURLEY AND MARR, song and dance artists, can be addressed care of this office.

THE BLISS SISTERS were the only additions to the company at the Metropolitan Hall, Washington, D. C., on March 18th. Louise is likely to prove a favorite here, her dances being graceful, and her wire walking extremely good, while Hattie sings in a manner that admits of improvement. One of the features of the programme continues to be the sweet vocalization of Blanche Stanley, and Maggie Gray in her songs and dances is deservedly popular. Those closing on March 23d were Hattie Bliss and John T. Kelly. Those opening on March 25th will be Sam Long, comic singer, and Adele Farran, *danseuse*. ......Manager Henze is billed to open Odd Fellows' Hall on Monday, March 25th, with a variety company, composed of the following performers:—Mons. Dattalie, M'lle Angela and Little Zephyr, in their feats of strength; La Poer Brothers, *prestidigitateurs*; the French Twin Sisters, song and dance children; John T. Kelly, Irish comedian, and Charles Williams, balladist. With the exception of one or two, most of the performers have lately been seen in Washington.

DAN SHELBY'S COMIQUE, Buffalo, N. Y., is undergoing alterations and improvements, and will present a neat appearance on its re-opening on March 30th, with an entirely new company, a list of which is appended:—Mrs. Geo. W. Herman, Fanny Archer, Adeline Fontainebleau, Alice Somers, Monica Newman, Malinda Nagle, Geo. W. Herman, Edwin Blanchard, Geo. Andrews, James Quinn, Geo. Redmond, Dan Shelby. *Orchestra*—Leader, Harry C. Wells; violinist, Prof. Chris. Sticht; cornet, Joseph Riano; clarionet, Wm. Kavhler; bass viol, John Kemenburger. *Officers*—Lessee and manager, John Shelby; stage manager, Edwin Blanchard; treasurer, Geo. Winship; advertiser, Ed. Montgomery; master of properties, James Taylor; scenic artist, L. H. Lempert; stage carpenter, R. D. Carver; gas man, Geo. Powers. The engagements ahead, as far as ascertained, are as follows:—April 8th, Ella Wesner; 15th, Jennie and Baby Benson; 29th, Dr. A. B. Kennedy. So wrote our correspondent on March 23d.

CARD.—The following card of thanks will explain itself:—Allow me to return my sincere and heartfelt thanks to Capt. Martin, proprietor of Deagle's Varieties Theatre. Being stricken down with consumption and heart disease, and entirely destitute, and hearing of my distress, he immediately furnished me with some of the most necessary articles that makes a home comfortable. I would also return thanks to his son Truman, and the ladies and gentlemen belonging to the company for the liberal assistance they gave me by way of a subscription. Yours, respectfully, A. K. CAMPBELL. St. Louis, Mo., March 21st, 1872.

THE CHILD "AMERICUS" COMBINATION, with views of the Chicago conflagration, performed at Lawrence, Kansas, March 18th, 19th and 20th; Topeka, 21st, 22d and 23d, and is billed ahead as follows:—Denver, Col., 25th, 26th and 27th; Georgetown, 28th, 29th and 30th; Golden City, April 1st, and San Francisco, Cal., 27th, for four weeks. The company is as follows:—C. B. Brestle, M. Beskley, Prof. Charles Coriell, James Speight, J. H. Stout, Master J. Speight, Mrs. Charles Coriell, and Miss Laura Stevenson.

AT THE ALHAMBRA THEATRE, Chicago, Ill., the new faces consist of Miss Pauline Hall, vocalist, and Signor Sarsades, Spanish juggler, who appeared on the 18th, and Clara Burton, jig dancer, appearing the 21st. The business is fair, while the performance is rather light waisted as a whole. John Denier and Maggie Willett continue the reigning favorites, and are excellent in their specialties. George Wilson, Morton and Hughes, are likewise good in their several acts. Mr. A. W. Hall has disposed of his interest in the concern to Mr. Bloch, his former partner......The Burlington Hall Varieties is, as usual, attracting large houses and the entertainments are of a pleasing nature. J. W. Berkley, banjoist, and George Kurtz, Dutch comedian, are the latest features. Miss Zadie Lloyd is a fine vocalist but a poor dresser. Ella Sheldon, Nellie Howard, Mattie Banks, Eunice Dunlap, Mike Kanane, G. L. Hall, J. P. Hill, H. Bernard and others appear in a variety of ballads, dances, jigs, acts, etc., and are prime favorites. The closing extravaganza, entitled "The Streets of Chicago," is very nicely mounted and cleverly acted by the company. So wrote our correspondent on March 22d.

FIVE NEW FACES, viz:—Miss Agnes Sutherland, the Scottish Nightingale; Orville Pitcher, Ethiopian comedian; Harry Robinson, "the man with the silver horns;" Miss Maggie Mairs, *danseuse*, and Miss Eva Gould, serio-comic vocalist, treated the frequenters of the Variety Theatre at Scranton, Pa., on March 18th. Orville Pitcher takes well, while Harry Robinson brings down the house at every appearance. Agnes Sutherland is good, and Eva Gould passable. Maggie Mairs takes better than either. The Weston sisters close their engagement on April 1st, and the Harrison sisters on March 23d, going to Wilkesbarre for a week's engagement. Frank Carleton is an old stand-by and a special favorite. Manager Cavanaugh is meeting with flattering success. So wrote our correspondent on March 23d.

H. VICTORELLI advertises a variety show, with sixteen horses and six wagons, for sale.

MISS LUCY ADAMS, vocalist and change artist, opened at the Variety Hall, Bay City, March 22d. She is a favorite with the amusement lovers here, having filled an engagement with the Lawrence Troupe in this city last season. Tony Harvey, a pleasing comedian, has succeeded Johnny Bartlett as stage director. Prof. Ashley, ventriloquist and magician, closes a very successful engagement on March 23d, and goes to Chicago, Ill. The principal female attractions of the week are Miss Nellie Clarke, in her statue club act, and Miss Kate Barrown, a very graceful and spirited *danseuse*. So wrote our correspondent on March 21st.

ARTISTS are wanted for the Academy of Music, Richmond, Va. See advertisement.

BOB EMMETT, banjoist, song and dance man, who can be addressed care of this office, wants an engagement.

LA PETITE RICHARDSON, aged four, song and dance, *trapeze* and bar performer, can be engaged. Address as per advertisement.

AT THE FRONT STREET THEATRE, Baltimore, Md., the new arrivals on March 18th were Harry Mack, Kitty Rowell and the Clair Sisters. Harry Mack's feats of jugglery are manifold, various and generally good. He also introduced a couple of skillfully trained dogs. Miss Rowell is only a fair serio-comic vocalist, but seemed to meet with great favor from a considerable portion of the audience. The Misses Clair—Minnie, Emma and Maggie—went through a Hungarian polka and some acrobatic acts, proving excellent in both spheres. Sam S. Sanford appeared in his enjoyable specialty entitled "Uncle Tom's Home." The *corps de ballet* presented a neat terpsichorean *divertissement* styled "Zezardas." Miss Leila Ellis offered some sweet vocal selections, the effect of which was heightened by her attractive manners. The bill concluded with a burlesque dubbed "A Very Little Faust," teeming with pungent local hits and songs which were execrable, with the single exception of "Come into the Garden, Maud." Miss Ellis assumed the title *role*, Mr. Edeson Marguerite, and Mr. Edwards Mephistopheles. Edeson was indescribably sweet and charming as the modest Marguerite. The Misses Bettie and Sophie Remmelsberg, *premiere* and *secundo danseuses* respectively, are soon to have a benefit. A Japanese acrobatic troupe is underlined. Business has been good........The Opera House continues to meet with a fair share of the public patronage. Thirteen new performers appeared this week, viz.: Zoe De Forrest, Minnie Rainforth, Will C. Burton, Mollie Russell, Little Vic, Virginia Donaldson, Frank Donaldson, and the Lopez family. Little Vic's songs and changes are excellent. She likewise appears in a sketch called the "Outcast," in conjunction with Mr. and Miss Donaldson. M'lle Lopez and her infant gymnastic troupe in a posturing act, and with the flying rings, are good. Hurdy Lopez' *trapeze* performances are amongst the best we have ever witnessed. Mr. Burton and Miss Rainforth executed a fine lightning drill; they also appear in sketches, and Miss Rainforth sings. Miss De Forrest is a pleasing balladist, and Miss Russell does acceptable songs and dances. Kate Partington continues a great favorite. There will be no departures this week. On the 25th Miss Blanche Selwyn commences an engagement, and a burlesque called "Bad Dickey" will be presented. So wrote our correspondent on March 22d.

"THE ONLY NEW FACES at the Theatre Comique, Detroit, Mich., on the 18th, were the protean artists, John and Maggie Fielding, who opened in their specialty 'The Hit,' and made quite a sensation, introducing several new and good songs, which were well rendered. They possess a fine wardrobe, and together do a very fine act. The beautiful Leona Dare has added to her laurels this week by performing new feats of daring and strength. Kitty Leroy was obliged to cancel her engagement last week, and is now lying seriously ill; Gussie Lamereaux is also on the sick list, suffering from rheumatism. Luke Schoolcraft closed on the 20th, going to Hooley's, Brooklyn. Dan Morris leaves to-day for San Francisco, but Josie Morris remains here. Victoria Ross, Alf. Mills, and Turner and Lester, are billed for the 25th." So wrote our correspondent on March 23d.

AT THE THEATRE COMIQUE, Petersburg, Va., the new faces during the past week were Gus Frank and Belle Boquet. For the present week Lida White and Andy Showers are announced. Stallbaum and Spiel go to New York, and Ned Straight goes to Boston, Mass.

A CLOG DANCER and a female impersonator are wanted by C. A. Jones, who advertises.

CURTIS AND WILLIAMS, song and dance men, advertise that they can be engaged.

AT DEAGLE'S VARIETIES, St. Louis, Mo., the company was reinforced on March 17th with the Lawrence troupe, Prof. Lawrence, M'me Lawrence, M'me Florence and Fred Harris, who appeared in Roman and Grecian statuary. M'me Florence also appeared as a dancer and Fred Harris in character and motto songs. The Freeman Sisters have been re-engaged to remain for several weeks longer, having proven genuine cards in their character sketches. Clark Gibbs, Emmerson and Granger, Sallie Mason, Johnny Shay, Fred. Wilson and Harry Brown are still of the company, as also the gymnast, Castelotti. The "Three Hunchbacks," under the supervision of Prof. Lawrence, and embracing very nearly the whole of the company, is the pantomimic representation that concludes the evening's performance......Carroll's Varieties is now to be remembered only as a thing of the past, the doors having closed to open no more......At Allen's Tom Williams, banjoist, and John Bartley, song and dance artist, receive their share of popular appreciation nightly. The child wonder *la petite* Mary in her songs and dances is deserving of special mention. Business has been generally fair through the week. Neil Rogers, comedian, is to appear on Sunday night next......At the Sixth Street Varieties Johnny Clark put in a re-appearance. The Misses Kitty Henderson, Emma Morton and *la belle* Ida, Messrs. Geo. Moore, Billy Rogers and Dan Hart still remain in favor. Delia Smith's appearance is of the latest. So wrote our correspondent on March 22d.

SMITH'S OPERA HOUSE, East Saginaw, Mich., is in a flourishing condition. The great attraction is Mme. Zitella, who does some of the best gymnastic feats of any female acrobat in the country. The changes in the company are noted as follows:—Marsh Adams goes to Cincinnati and Frank Benton takes the stage management. Bobby Manchester goes to the Theatre Comique, Cleveland. Alf Miles and Victoria Ross open at Welch's, Detroit, on the 25th. Lucy Adams fills an engagement at Bay City. These people all left on the 20th. Frank Bennett and Sage Richardson leave on the 25th. The new people billed to appear are as follows:—The Sanyeahs (Maud and Sam), Johnny Smith, Molly Sommers and Clara May. On March 25th the Vautini Troupe, four in number, double *trapezists*, hat spinning and acrobatic performers, will appear. Miss Clara Day, Molly Macy, Kate Brooks the Foy Sisters, Annie Harrison, Charles Walters and Master George comprise the present company......A new opera house has been opened at Saginaw City, Mich., by Mr. John Buckley. The people now playing there are T. H. Jefferson, J. H. Roberts, Ed Judge, the Dormer Sisters, Master Tommy Walter and Mr. Billy Young. Johnny Bucklin and lady are underlined for March 25th.

MISS ANNIE BRADDON, vocalist; M'lle Henrietta, jig dancer, and Lew Spencer, Dutch and Ethiopian comedian, were the new people at the Varieties Theatre, Pittsburgh, Pa., on March 18th, and Geo. W. Herman, Ethiopian comedian, and the Victorellis, Henry, Oscar and Willis, gymnasts, re-appeared. The Female Minstrels opened the entertainment. There are four end men this week, Bowman and Herman, tamborines, and Harris and Spencer, bones. Ella Wesner was interlocutor on the 18th, but Flora Benton occupied the position for the rest of the week, to the satisfaction of the auditors. Turner and Lester's song and dance was honored with a triple *encore*; Miss Revere's jig was cleverly rendered, and Geo. W. Herman's pathetic ballad was deservedly applauded; M'lle Leoline's medley dance was re-demanded; Ella Wesner's changes and songs evoked hearty plaudits; M'lle Henrietta gave a song and dance artistically; the Clinetop Sisters' double Irish jig was received with favor; Lew Spencer's Dutch song and dance was loudly applauded and *encored*; and Annie Braddon's songs were pleasingly given. The "Rap at the Door," a farce, was next presented, Bowman and Harris having the principal characters. The Victorellis, in their classic gymnastics, elicited much deserved applause. The performance concluded with the afterpiece of "Love in a Chimney." Business continues remunerative. A number of new people appear on the 25th inst. Turner and Lester open in Detroit next week......A party composed of the following persons will leave Pittsburgh on March 25th, to give entertainments in the towns of western Pennsylvania:—Bowman and Harris, Charley Brown, the three Devere Brothers, Prof. Terry and Geo. Leonhart. John Trimble will be proprietor, and Joe Wilson manager.

FARRON AND BAKER, Dutch sketch artists, and J. W. Eagan were the new arrivals at the Theatre Comique, Cleveland, O., March 18th. Eagan's Irish songs and jigs are good, and "Little Fraud", by Farron and Baker, was excellently performed. M'lle Irma introduced a new dance and was heartily received. At the close of the first part the company take a trip around the world, introducing the national airs and anthems of the several countries they are supposed to visit, all of which is well designed but badly executed. Farron and Baker take a farewell benefit on the 22d. Business moderate. So wrote our correspondent on March 22d.

AT THE METROPOLITAN THEATRE, Springfield, Ill., two new faces appeared on March 18th. Geo. Kurtz closed on the 16th, and was succeeded on the tamborine end by Billy Pash, who has made himself quite a favorite in his banjo solos and negro acts. Miss Miranda, who made her appearance on Monday, has done very well in her ballads and songs. Maude Lewis still continues a favorite, and Mattie Seymour, in her songs, receives the just applause of the audience nightly. Jennie St. Clair, in her statues, is tolerably fair, while her character songs are good. Geo. White continues to grow in favor, and in his bone solos is nightly *encored*. Johnny Curtis, in Dutch business, does very well. The business of the house is improving rapidly. So wrote our correspondent on March 21st.

AT FIELDING'S OPERA HOUSE, Toledo, O., the fresh appearances on March 18th were Miss Maude Le Moin, jig dancer; Johnny Bucklin, song and dance, and Ned Reed, comedian. Miss Le Moin is a young lady of pleasing appearance and fair proportions, but her efforts in the terpsichorean line are rather feeble. Bucklin does a creditable song and dance, and Reed makes himself generally useful. Ned Goss, who is one of the best general performers that have visited this establishment for some time, remains and will probably prolong his stay several weeks. Hallett still holds his own and, in company with Goss, appears in a double act, which is well received. Frank West, a very prince of interlocutors, appears to be a fixed feature of the institution, much to its credit. The performances of the Misses St. Clair and Ellenata are not of a remarkably high order, neither are they particularly refreshing. The Monzert Sisters, Belle and Fannie, left on the 17th. Miss Millie Irma is announced for an appearance on the 25th. So wrote our correspondent on March 22d.

ARTISTS are wanted for a female minstrel company. Address S. Jones, as per advertisement.

E. D. DAVIES, ventriloquist, is at present performing at Wild's Opera House, Syracuse, N. Y.

FRANCOIS, magician, &c., advertises for an engagement.

CHARLEY BURNHAM, general performer, and Jennie Belmont, balladist, are filling an engagement at Tammany Hall, Bay City, Mich.

AT BROOM'S OPERA HOUSE, Memphis, Tenn., the latest attractions are Miss Annie Hindle, vocalist, who has been a great favorite in this city since her first appearance and draws immensely; Prof. John L. Davis and his wonderful troupe of trained dogs, the best that has ever visited this city; Charley Adams, Dutch song and dance man, and the re-engagement of John Kelly, vocalist and musician. The Austin Brothers enter upon their second week more popular by far than when they first appeared. Miss Chrissie Morrell has met the most flattering success as a vocalist, and Miss Emmazetta is not less popular as a vocalist and *danseuse*. Neil Rogers, negro comedian, shows improvement. Geo. Wild is good in a song and dance, and Miss Katie Thomason is not bad in the same line....... Manager Schooles is keeping the Olympic up to the times with a first rate variety company. Miss Maggie Louise, bone soloist, reappeared after her late severe illness. She does a bone solo superior to anything we ever heard, and a silver heel jig that is first rate. Miss Zella Renard has made a very favorable impression as a dancer. Miss Minnie Warner as a vocalist is becoming quite popular and contests the palm with the old favorite, Lizzie Whalen. Miss Julia De Lee and Miss Lizzie Buchanan are graceful and popular dancers. Prof. Maretta still performs his thrilling feats on the horizontal bar to admiring and appreciative audiences. Dave Williams, banjoist, is always warmly welcomed. Billy Banks has fully recovered his old-time vivacity and activity and performs a song and dance. John Weaver, comedian, gains in favor nightly. Prof. Oscar still gives his spiritual *seances* with success and is quite an attraction. So wrote our correspondent on March 20th.

THE THEATRE COMIQUE, New Haven, Conn., has been giving a good entertainment with a fair attendance during the past week. The performance commenced with the Ethiopian sketch called the "Coal Heaver's Revenge," in which Miller, Devere and Harrison appeared to the satisfaction of the audience. Millie Russelle followed in comic songs, after which Andy Garland introduced the "Irish Dancing Master," a new act here and well received. Alice Somers executed a clog dance in good style, giving place to the "Alabama Triplets," one of the funniest yet. The act of the evening, however, was Bobby Daly's "Fat Men's Ball," being original and mirth provoking in the extreme. Dan Devere in banjo solo, Billy Wild in Dutchisms and Harry Miller's ever popular song and dance made up one of the most attractive programmes ever seen at this theatre. So wrote our correspondent on March 23d.

AT THE WASHINGTON VARIETIES, Providence, R. I., business was good during the past week. Signor Columbus, contortionist, made his first appearance on the 18th. Phil. Diefenbach, who closes on the 30th to join O'Brien's Circus as clown, had a good benefit on the 22d. Lizzie La Grange and Sallie Swift will have a benefit on the 28th. Lew. Brimmer, banjoist, Little Josie, singer, Harry Miller, song and dance man, and James R. Carter are announced to appear on the 25th. So wrote our correspondent on March 23d.

THE OLYMPIC THEATRE, Brooklyn, N. Y., presented the new local play, written by W. J. Thompson, entitled "The Whiskey Raiders," on March 25th. The Female Minstrels are to appear April 1st.

A VARIETY SHOW was opened at the Main Street Opera House, Evansville, Ind., on March 16th. Our correspondent, writing on March 22d, says:—"There were only eight people, Mr. Johnson not arriving with the balance. They gave, however, a very good entertainment to a pretty large audience, rather boisterous, but this was remedied before the middle of this week. The opening overture was not much. Joe Childs as tambo, and Harry Wilkinson as bones, and Harry Talbot, interlocutor. Joe Donaldson sang and danced 'Happy Darky.' Joe Childs gave a clog dance. Ida Wallace danced a sailor's hornpipe and also Swiss dance. As a whole, the performance passed off pretty well. Harry Wilkinson sang, as did also J. McClellan. The new appearances on Monday night were Mr. and Mrs. Lapoint, the first to take charge of the piano and the latter as vocalist."

AT WILD'S OPERA HOUSE, Syracuse, N. Y., a big house was assembled on Monday, to greet the popular Dutch comedian, Mr. G. S. Knight. He sang several new songs finely, chief among which were "Fritzey, Write Me a Letter" and "Don't You Forgot." Mr. Knight has improved very much since his last appearance here. The following parties, who were in last week's bill, have been retained:—Mons. D'Attalie, M'lle Angela, Little Zephyr and M'lle Fontainbleau. Canfield, Booker, Macklin and Wilson, did a quartet clog dance. Billy Carter and Burt Wayne have also been retained. A general olio bill has been the programme and everything has passed off smoothly. The stormy and cold weather during the middle of the week somewhat affected business, but the houses picked up toward the close. For March 25th Farron and Baker, song and dance men, and E. D. Davies, ventriloquist, are announced. A portion of Mr. Wild's regular company has been playing in the towns on the line of the New York Central Railroad during the past two weeks, and doing a fine business, under management of Charley Blanchett. So wrote our correspondent on March 23d.

Negro Minstrelsy.

FIRE!—The beautiful edifice, known as the Arch Street Opera House, Philadelphia, and occupied by Simmons and Slocum's Minstrels, was destroyed by fire early on the morning of the 20th of March. The origin of the fire is not definitely known, but was probably caused by a defect in the heating apparatus. It was first discovered by the watchman in the basement in the rear part of the building, about half past six on the morning of the 20th, and although the alarm was promptly given, so rapidly did the fire spread that the entire structure was soon wrapped in flames, and in less than two hours nothing of the opera house was left standing but the front and back walls, and a part of the roof. The accidental overturning of a stove with fire in it helped to add to the destruction of the auditorium. The valuable wardrobe belonging to the members of the troupe and valued at $3,000 was saved, although considerably damaged by water. The total loss is estimated will reach $50,000, and the insurance amounts to $25,000, being divided as follows:—$20,000 on the building and $5,000 on the scenery and fixtures. The elegant cut glass prismatic lamp in front of the house, which cost $1,500, escaped injury, although the heavy gilded cornice fell directly across it. The building was fifty feet wide by one hundred and seventy-five feet deep, and was built of brick at a cost of $47,000 by Messrs. Garsed and Winpenny in the year 1870; Messrs. Simmons and Slocum, the lessees, also owning one-eighth interest each in the building. It was first opened to the public on the 29th of August, 1870, and was considered one of the finest establishments of the kind in the country, the auditorium—which had a seating capacity for fourteen hundred people—being handsomely frescoed, and all the seats were upholstered with scarlet plush. In the centre of the dome was a gas reflector which lighted the whole house, and altogether the interior arrangements were unquestionably superior to any minstrel hall in the country. Messrs. Simmons and Slocum purpose rebuilding the opera house immediately, and in the interim their troupe will visit many of the principal cities and towns in the country, opening in Trenton on the 25th of March for two nights, and Newark, N. J., on the 27th of March, for four evenings. After playing in Newark, N. J., the troupe will probably play for one week in Baltimore, opening there April 1st. We understand that in consequence of the destruction of all their valuable scenery, the contemplated trip of this troupe to California has necessarily been abandoned. The company embraced the following:—Lew Simmons, E. N. Slocum, W. P. Sweatnam, C. S. Fredericks, J. H. Murphy, Joseph Norris, Charles Stevens, Harry Lehr, Justin Robinson, W. Welch, J. Rice, Alex. Zanfretta, T. M. Vance, Eddie Fox, Isaac Withers, Master Donald Harold, W. H. Blakeley, John S. Pane and others. The last performance given was on the evening of the 19th ult., when the pantomime of "Mazulm" was produced, and it is supposed that some of the fireworks therein used may have been instrumental in causing the fire. As a matter of record and interest, we here append a programme of the last performance of the company there:—

PART FIRST.

Instrumental overture, selected......Simmons & Slocum's Minstrels
Opening chorus, Stradella......Vocal Corps
Darling Bessie of the Lea......J. H. Murphy
The Broken Heart......Billy Sweatnam
Don't you go, Mollie, darling......C. S. Fredericks
Any Ornaments for your Mantlepiece......Lew Simmons
Driven from Home......Master Donald Harold
Grand finale, "The Bells."......By the Entire Company

PART II.—GRAND CARNIVAL D'ETHIOPE.

"She Loves us Both so Well"......W. Welch and J. Rice
After which the laughable interlude, entitled
CONNOR'S BRASS BAND.
Dan Connor, Lew Simmons and Harry Lehr.
Selections......Orchestra
To conclude with the grand romantic legendary, spectacular, fairy and comic pantomime, entitled
MAZULME, THE NIGHT OWL;
Or, the Black Raven of the Tombs.

After weeks of preparation, with new and beautiful scenery. The piece replete with startling incidents, novel mechanical changes and transformations, original music, gorgeous costumes, appointments and thrilling situations. The whole under the immediate supervision of Alex. Zanfretta.

POWERFUL CAST OF CHARACTERS.

Maclou......Alex. Zanfretta	Dentist......Lew Simmons
Bariano, a dissipated gallant, T. M. Vance	Landlord......J. H. Murphy
Emile, afterwards Harlequin, W. Welch	Ruffians......J. Rice and company
Julie, afterwards Columbine, Justin Robinson	Butcher......C. S. Fredericks
Mazulme, the night owl, E. N. Slocum	Market Woman......C. Stevens
Marianna, a poor peasant, Billy Sweatnam	Policeman......Joseph Norris
	Miller......Harry Lehr
	Drummer......Little Jack
	Fisherman......Master Donald
	Chinese......Master Robert

Chair Men, Hostler, Egg Seller, Turks, Sultan, Fishermen, Chinese, Ghosts, Market People, Attendants, &c., by auxiliaries.

SYNOPSIS OF SCENERY AND INCIDENTS.

SCENE I.—THE HUMBLE DWELLING OF MARIANNA. The Dying Mother. The Lovers. Temptation. Choice between Poverty and Riches, Woman's Constancy and Devotion. Rejection and rage of the Noble. Betrothment of Emile and Julie. Death of Marianna.

SCENE II.—THE CEMETERY BY MOONLIGHT. Filial affection of Julie for her mother. Julie is torn from her mother's tomb by the Chevaliers' attendants. Attempted rescue by Emile, who is wounded and overpowered. Startling Appearance of the Night Owl. The Promise. "I will protect and restore Julie to your arms." The Talisman. Take this magic branch, the possession of which will guard you from every danger and grant you every wish. GRAND INCANTATION SCENE. The ghosts of the dead arise and surround Emile. MAGIC TRANSFORMATION. The Cemetery dissolves and fades away, and in its place a BRILLIANTLY ILLUMINATED PALACE appears, filled with a gay assemblage of ladies and gentlemen, in the place of the tenants of the grave. Rescue of Julie by Emile, who leaps from the hall through a picture, with her in his arms. Characters in the Harlequinade:—

CLOWN......ALEX. ZANFRETTA
HARLEQUIN......W. WELCH
COLUMBINE......JUSTIN ROBINSON

HOT OCEANS OF FUN!

SCENE I.—A Street. Scene II.—Market Place. Scene III.—Fisherman's Landing Place. Scene IV.—The Sultan's Palace. Scene V.—Street. Scene VI.—Jackson's & Wife's Restaurant. Scene VII.—A Street. Scene VIII.—Interior. Scene IX.—Entrance to Hades. Second Appearance of Mazulme.

SCENE LAST.—The Celestial Regions and Temple of Venus, a Tableaux of Dazzling Splendor Illuminated, forming a scene of Unparalleled Grandeur.

A COMPLIMENTARY BENEFIT to Simmons and Slocum's Minstrels took place at the Academy of Music, Philadelphia, on the evening of March 23d, on which occasion their popularity was evinced in a most flattering manner by a large attendance of persons who thus practically attested their sympathy with this troupe in the calamity they have experienced. An attractive programme was rendered, all the songs in the first part being *encored*, and Lew Simmons making a few neat and appropriate remarks, thanking those present for their attendance. In the olio, Welch and Rice, in "The Happiest Couple Out;" Eddie Fox in his excellent violin solo; the amusing sketches of "United; or, All Together," and "The Wrong Man," and the comic pantomime of "The Magic Trumpet," with Alex. Zanfretta in his inimitable *role* of the clown, were the most prominent features.

AT THE ELEVENTH STREET OPERA HOUSE, Philadelphia, the attendance during the past week has been all that could be desired, and Moran and Dixie's Minstrels have rendered a most attractive programme. The favorite baritone, Mr. James G. Russell, rendered the ballads of "The Day When You'll Forget Me" and "Man the Life Boat" with much feeling and genuine artistic finish, and Unsworth and Frank convulsed the audience with their comic ditties and witticisms. In the second part the "Monster Concert," with Eugene as Parepa-Rosa, and Frank Moran as the conductor; the excellent songs and dances of Stiles and Phelps, and the amusingly absurd arguments adopted by Unsworth in his stump speech were the most salient features. The programme concluded with the burlesque opera of "Il Trovatore," which was produced for the first time at this establishment on the 18th. Eugene was an admirable Leonore, his vocalism obtaining several merited *encores*, and Unsworth enacted the part of the Count De Lunatic with an amount of dry humor which caused much diversion. Monroe Dempster made his first appearance here, sustaining the character of Manrico. The burlesque may be regarded as one of the most effective selections which Unsworth and Eugene have yet presented at this establishment. On the 23d Frank Moran had a benefit, and the crowded house then present afforded ample proof of his popularity. Monroe Dempster closed here on the 23d. Mr. Charles Nichols, late of the Parepa-Rosa troupe, a tenor, will make his first appearance here on the 25th of March. Mr. J. G. Russell closes on the 30th of March and goes to California.

HOWARD'S NEW ORLEANS MINSTRELS reached the one hundredth night of their present season at Austin, Texas, on March 15th.

DUPREZ AND BENEDICT'S MINSTRELS are billed to perform at Delaware, O., March 27th; Springfield, 28th; Xenia, 29th; Dayton, 30th; Indianapolis, Ind., April 1st and 2d; Terre Haute, 3d; Springfield, Ill., 4th; Quincy, 5th, and Hannibal, Mo., 6th.

AT ARLINGTON, COTTON AND KEMBLE'S MINSTRELS, Chicago, Ill., the past week's bill of fare proved sufficient attractive to warrant the management in retaining the same this week. They are playing to excellent business and are pleasing their patrons greatly. With Dwyer, Surridge and Lang in fresh and well rendered ballads, the comical jokes and ditties of Cotton and Arlington in the first part, Harrigan and Hart's excellent act, "Little Frauds," the pathetic quartette, Arlington's banjo solo and the burlesques of "John Garth" and "Across the Continent" in the second part, the programme is as rich, rare and racy as one could possibly wish to see...... Your correspondent was shown a letter from Billy Emerson to Mr. A. W. Hall the current week, in which he stated his intention of bringing his company to Chicago, to play an engagement soon. So wrote our correspondent on March 22d.

THE GEORGIA MINSTRELS played at Buffalo, N. Y., March 18th and 19th to good business. Their performances are meritorious and pleasing. Jim Grace's "Old Aunt Jemima" was the feature of the evening, and elicited roars of laughter. The olio comprised many novelties, the "Arrival of Mlle. Tostee" being the most prominent. The presence of the Fifteenth Amendment in the audience, in great numbers, was noticeable. So wrote our correspondent on March 20th. They are billed to perform at Cleveland, O., 25th and 26th.

SKIFF AND GAYLORD'S MINSTRELS appeared in Hamilton, O., on the 22d; Cynthiana, Ky., on the 23d, and Lexington on the 25th. George Hill joined them at Cynthiana.

THE MORRIS BROTHERS' MINSTRELS performed at Augusta, Me., 22d, and Gardiner, 23d.

"THE MINSTRELS at the Alhambra, San Francisco, Cal.," says our correspondent, writing on March 16th, "were compelled to turn away people from their doors night after night. The palmy days of burnt cork, over which individuals of ancient proclivities lovingly grow garrulous, are being eclipsed at this house by Billy Emerson and his brilliant crowd of performers. A hit has been made by a new song and dance, 'Sweet Cider,' which is the vehicle of a great deal of grotesque fun from Emerson. Reynold Brothers and Harry Stanwood, Fayette Welch, J. H. Milburn and Charles Heywood have given new acts with considerable success, and in their efforts next week they will receive the assistance of Ad. Ryman, who will then appear for the first time in California."

AT HOOLEY'S OPERA HOUSE, Brooklyn, N. Y., Luke Schoolcraft, a minstrel comedian from the west, puts in an appearance this week, and the burlesque of "Bill Buffalo" is to be repeated. Johnson and Powers appear in new acts, and Mulligan, Rice, Campbell, etc., in new sketches. Billy Rice took a benefit on March 22d and had a good house, and John Mulligan takes one on Wednesday next.

DUPREZ AND BENEDICT'S MINSTRELS appeared at Toledo, O., March 18th, to a large audience. The programme, though in part rather old, was well rendered. The comicalities of Messrs. Benedict and Edwards, and the burlesque operatic singing of Mr. Ernest Linden, a gem in his line, were the especially noticeable features. They performed on the 19th at Tremont, O., 20th, Sandusky. So wrote our correspondent on March 22d.

MANNING'S MINSTRELS are to perform at Springfield, Ill., April 1st.

BISHOP'S SERENADERS performed at Portland, Me., March 23d.

Circuses.

To Circus Proprietors, Managers and Agents.

In accordance with our annual custom, we shall publish in April an authentic record of the various circus companies for the ensuing season, and would request that managers and agents will send us their usual favors at as early a date as possible, not later than April 5th. A full list of performers engaged, a description of the outfit, the place from which the show will start, and such items of general interest as they may wish recorded for future reference will receive due attention.

MLLE. LA ROSA ACCIDENTALLY SHOT AND KILLED.—James C. Davis late ringmaster with Backenstose's River Show, accidentally (it would seem) shot Mlle. La Rosa dead in their room at the Madison House, Cincinnati, on the 22d inst, reports our correspondent, adding that:—

"No one was present with them when the sad event occurred, and his own statement is the only evidence as to the occurrence. They had a little Mexican dog with them, which was also in the apartment at the time. He said that he had been sitting in the room in conversation with his wife, and holding the dog in his arms. His wife had requested him to take the revolver which was lying, fully cocked, upon the mantelpiece and shut down the hammer, as the chambermaid, in cleaning up the room that morning, had been afraid to touch it, and had mentioned the subject to her (Mrs. Davis.) This performance he had attempted to execute, but had very foolishly kept the dog in his arms while doing so, having no thought of the pistol going off. It had done so, however, and the ball had struck Mrs. Davis, who was sitting in a chair near him, under the right jaw. She uttered a scream, then staggering to her feet [illegible]. As she sank into his arms he knew too well by the pallor which rapidly stole into her face, and the fixed position her eyes assumed, that no power of his could avert the fearful consequences of his carelessness, and in a few, a very few, moments the shadow of death had come down over the sunshine of life in the dear form he so tenderly clasped in his arms. Officers Colby and Taylor were sent for upon the discovery of the affair, and they, upon reaching the room, arrested Davis upon the charge of murder. An investigation of the apartment resulted in the discovery of three deadly weapons, the fatal revolver and two small Derringers, the latter being found in a pair of old boots; and with these weapons in their possession, the officers, with their prisoner, proceeded to the Hammond street station house. Davis was locked up in the solitude of the cell room, there being no other prisoners in custody at the time, and his meditations were evidently of the most painful nature, for subsequently, when visited by reporters, he was found crying, silently, but incessantly. He appeared sincere in his lamentations, and all questions put to him were answered simply and plainly. He is about 26 years of age, and a resident of New York city. He has spent the greatest part of his career with circus companies, being generally engaged in the business management. Until within a week or two ago he has, in company with his wife, been playing with Backenstose's Campmeeting Circus and Menagerie, in the southern country. His occupation has been that of ringmaster, and his wife (who, until the date of their marriage, about three months ago, has appeared as Mlle. La Rosa,) performed on the *trapeze*, under his name. They had left the show at Vicksburg, Miss., intending to visit this city for the purpose of perfecting arrangements for the coming spring campaign. They arrived here in company with James Howell and wife (dog exhibitors with the same organization,) on last Monday, the 18th inst. They had engaged quarters at the Metropolitan, but on the same evening Howell and wife departed for Marietta. Davis' statement of the manner in which the act was committed is given above, and he seems to feel very deeply hurt at being charged with the murder of his wife. The shot was fired just before noon. A coroner's jury was impanelled at 3 P. M., and after the wound had been proved, and the above facts elicited, an adjournment was had till the next day. The lady was about 18 years of age, and at the time of her untimely taking off, was making some costumes for use in her profession. The weapon which killed her was a Colt's navy revolver."

In regard to this melancholy case, in addition to the above, we quote the following particulars from the Cincinnati *Commercial*:—"A few days since James C. Davis, a showman, about twenty-six years of age, arrived at the Madison House in company with a young woman, whom he registered as his wife. They were assigned to room 36, fourth floor, where they remained, apparently contented in each other's society, until yesterday noon. They separated then—the woman faced the Hereafter, and the man went to the Hammond street police station, where the charge of "murder" was entered opposite his name on the slate. How this separation occurred is told only by the man, for he alone can tell the story. He says:—'Rosa had been out shopping, and had come in and gone to work at one of her costumes. (She drew a high salary in the *trapeze* business, and made her own clothes, too.) We were sitting in a couple of chairs in front of the grate, pretty close together, she on my left. She pointed to a revolver on the mantel, and said it was cocked, and that I had better uncock it and put it away. The chambermaid had noticed it as she dusted off the mantel and spoke about it. I had the little dog on my left arm. I reached up, catching the dog with my arm, took the pistol and was uncocking it as I stooped down, and (sobs and tears) it went off and killed her; and (choking up) I wish it was me that was dead in her place. Can't I go down to where she is?' 'Was she sitting when the accident occurred?' 'Yes; she fell over. I caught her up and asked her if she was hurt. She said, 'Yes, I'm dying; kiss me good by.' I laid her on the bed. Can't I go there now?' When our reporter, after a talk with the prisoner, visited room No. 36, at the Madison House, he found Rosa laid out on the bed. There was blood on the sheet and pillow, and on her face; and immediately under the jaw bone, on the right side, was the ugly red hole made by the pistol ball. Only a corpse was left of the once sprightly woman who had often risked her life on the *trapeze* to gratify perspiring, shrinking, wondering thousands. A plain black dress covered the shapely limbs that so often, in tights and spangles, attracted admiring glances when displayed in mid-air. On the foot of the bed, and on a table near by, were the close-fitting garments and gay fringes on which her fingers had worked industriously but a few hours before. The awful reality of death had come rudely in upon the work of preparation for the fiction of show life. Poor Rosa had been hustled, suddenly indeed, into an engagement of which she had not dreamed. There is nothing in connection with this affair, so far as we could learn yesterday, to throw doubt upon the man's statement as to the manner of this poor woman's untimely taking off. The pistol shot was heard by a lady in an adjoining room. She says that immediately following it she heard the voice of Davis calling for the landlord. Davis told the same story, first and last, yesterday, and appeared all the time like a man broken down with grief. His oft repeated request to be taken to the body was either a masterpiece of dissimulation or the utterance of a heart full of exquisite anguish. The general impression is that the affair occurred just as he states it. La Rosa was from Ashtabula county, Ohio. She left home about two years ago, went to New York, learned her 'business' there, and since that time has been engaged with circus companies. She and her 'friend' were together last fall through the south, he as treasurer and ringmaster of the circus. When asked by our reporter yesterday where and when they were married, he stated, hesitatingly:—'With the show, about eight weeks ago.' He subsequently informed his attorney, however, that they had not been married, but intended to be soon. They had been living together as man and wife."

VAN AMBURGH & CO.'S GREAT GOLDEN MENAGERIE, with Siegrist and Zanfretta's French troupe of dogs, children, ponies, monkeys and goats together with Frost's American Colosseum and the Russian Athlete, will start from Connersville, Ind., April 13th, and run direct to Detroit, Mich., thence into Canada on May 6th. It is anticipated that O. J. Ferguson will shortly return from abroad with additional curiosities for this show.

ADAM FOREPAUGH'S Grand Museum, Caravan, Menagerie and Equestrian Aggregation will commence the season of 1872 at Washington, D. C., on April 1st, and exhibit here during the week. Fred Lawrence, the press agent, has been here for some days past, billing the city in a prolific manner. Forepaugh salutes you overhead, Forepaugh greets you underfoot, Forepaugh clings to telegraph poles, Forepaugh flaps from chimneys; in fact, Forepaugh is ubiquitous, *for pause* you must to look at him. So wrote our correspondent on March 24th.

THE GREAT EASTERN Menagerie, Circus, etc., which was to have opened at the Exposition Building in Cincinnati on the 25th inst., could not procure that building, and the programme now is to open for a week at the National Theatre, commencing April 1st......John Robinson's Circus and Menagerie commences its spring season at the Rink, Cincinnati, April 1st.

PERFORMERS and musicians are wanted for Geo. Constable's circus, which will leave Omaha, Neb., on April 10th, for Colorado, Utah and California. Privileges are also advertised for sale.

THE PARKER BROTHERS, gymnasts, are engaged for the coming season with Skinner and Co.'s Variety Troupe, which will leave Windsor, O., about April 20th.

J. H. BAILEY, agent for John Robinson's menagerie and circus; W. W. Durand, of Haight's menagerie and circus; and William Gerther, of Cooper's menagerie and circus, were all in Louisville, Ky., on March 18th, looking for a site for their exhibitions. They met there by chance, and there was quite a discussion as to who should show first, and where.

THE FOLLOWING PEOPLE have been added to Dr. Backenstose's circus:—Harry Raynor, ring master; Billy Ward, clown and juggler.

THE WIDOW of the late Col. C. T. Ames, proprietor of Ames' Crescent City Circus and Menagerie, at Memphis, Tenn., correspondent informs us, was married in that city on the second of last January to Mr. [illegible] Robinson, a gentleman not connected with the show business, and the lady will now retire to private life.

[Continued on Page 411.]

RATES OF ADVERTISING.

For Theatrical, Circus Advertisements coming under the head Amusements, fifteen cents per line for each and every insertion.
For Miscellaneous and Preferred Advertisements, twenty cents per line for each insertion.
For Notices—To be incorporated in our News Department—such abstracts from other papers, etc., thirty cents per line, the same not to be inserted more than once.
Our Terms are Cash.—Advertisements to be paid for at the time of insertion.
A Liberal Deduction from these rates will be made for advertisements when paid for three months or longer in advance.
All business Letters or communications must be addressed to the undersigned.
FRANK QUEEN, Editor and Proprietor New York Clipper, Corner Centre and Leonard streets, New York.

AMUSEMENTS.

LINA EDWIN'S THEATRE.
LESSEE....HENRY GREENWALL
MANAGER....JOHN W. ALBAUGH
Will open on EASTER MONDAY, APRIL 1st, for the SPRING AND SUMMER SEASON, with the following powerful attractions: The Young and Beautiful
CHAPMAN SISTERS,
SUPPORTED BY THE CELEBRATED
HERNANDEZ FAMILY
GYMNASTS, ACROBATS AND PANTOMIMISTS, and full and well selected company of well-known artists. The opening bill will comprise the following selections:—LITTLE DON GIOVANNI, introducing the talented
CHAPMAN SISTERS
AS LITTLE DON GIOVANNI AND LAPORELLA.
The HERNANDEZ FAMILY, in their celebrated JACK-ON-SKNEES ACT, and the great
PEACE JUBILEE.
The entertainment to commence with a Favorite Comedietta.
P. S.—The Company, Orchestra and all parties engaged will please meet at the Theatre TUESDAY (March 26th) MORNING for rehearsal.
PRICES OF ADMISSION:
ADMISSION....$1 00
RESERVED SEATS....1 50
FAMILY CIRCLE....50
Box Office open WEDNESDAY MORNING, March 27th, when seats may be secured six days in advance.
MATINEES WEDNESDAY AND SATURDAYS 52-1t

HOOLEY'S OPERA HOUSE,
BROOKLYN.
THE GREATEST HIT EVER MADE!
THE BEST BURLESQUE EVER PLAYED!!
Second week and triumphant success of Campbell's great Burlesque on Buffalo Bill, entitled BULL BUFFALO
AND HIS GREAT BUFFALO BULL,
received nightly by large and fashionable audiences with SCREAMS OF LAUGHTER.
First appearance here of the great western comedian, MR. LUKE SCHOOLCRAFT.
Wednesday evening, March 27th
BENEFIT OF JOHN MULLIGAN
Messrs. Kelly & Leon are engaged and will shortly appear.
FAMILY MATINEE EVERY SATURDAY AT 2½ O'CLOCK. 1t*

S. J. SIMMONDS,
ADVANCE AGENT AND PARAGRAPH WRITER,
will be at liberty after March 31st, and can be engaged by responsible parties for hall or canvas show, or will travel with a star. I understand my business and am strictly temperate. Address care 155 West Front street, Cincinnati, Ohio. 54-1*

TO SIDE SHOWMEN.
Likely to travel through Canada the season of 1872 will hear of something to advantage by sending their address to JOHN M. DAVIDSON, Newmarket P. O., Ont. 52-3t*

THE LAURI FAMILY
concluded a most successful engagement of Twelve Weeks with R. W. BUTLER, Esq., at the Union Square Theatre. Open at COL. WOOD'S, Philadelphia, on March 25th, in their new Pantomime,
TIT FOR TAT. 52-1t*

WANTED.
A FIRST CLASS MAGICIAN FOR THE SPRING AND SUMMER SEASON, TO TRAVEL WITH AN OLD ESTABLISHED GIFT SHOW.
A VENTRILOQUIST, OR ONE WHO HAS TRAINED CANARIES, PREFERRED. SALARY SURE.
Address immediately, BURT & RIDGEWAY,
52-1t* 28 North Penn street, Indianapolis, Ind.

WANTED
FOR VAN AMBURGH & CO.'S GOLDEN MENAGERIE,
one B Flat Cornet and one Clarinet player; the latter must play some brass instrument. Address, stating lowest salary per month, to S. M. PARMELEE, 71 Hawley street, Syracuse, N. Y. Consider silence terms rejected. 52-1t*

WOODLEIGH,
Written expressly for MISS LIZZIE SAFFORD, and now in preparation at the Bowery Theatre, New York city, a new romantic, emotional and sensational drama in Four Acts, founded upon Philip Stoner's thrilling poem, "Robert of Woodleigh." Managers address LIZZIE SAFFORD,
51-2t* 309 109th street, New York.

MY THREE ACT DRAMA,
entitled HONIS; or, OUR GERMAN FRIEND, has been duly copyrighted, and any infringement on the same will be prosecuted according to law. DAN'L P. DEAN, 82 West Third st., Cincinnati, O.*

THE DARING GYMNAST,
MISS BELLE CELESTE,
in her artistic Gymnastic Act, assisted by
CHARLES C. MATHEWS,
including the Great Leap from the gallery to the stage by MISS BELLE CELESTE 52-1t*

MITCHELL'S
ROYAL YEDDO
JAPANESE TROUPE
WILL APPEAR AT BALTIMORE,
AT SINN'S VARIETIES,
where they will remain for
Two Weeks from April 15th.
All letters for the Troupe, or on any business connected with the concern, will be addressed
THOMAS MITCHELL,
Sole Manager and Proprietor Royal Yeddo Japanese Troupe,
52-1t* Sinn's Varieties, Baltimore, Md.

CLAUDE DE HAVEN
would respectfully state to those for whom he is writing
SONGS AND SKETCHES,
that all communications of a professional nature, to meet with prompt attention, must be directed care of Clipper office. 52 1t*

CALIFORNIA GOLDEN GIFT SHOW
WILL START FROM NEBRASKA CITY, NEBRASKA, FOR
COLORADO, UTAH, CALIFORNIA
AND INTERMEDIATE PLACES,
OMAHA, DENVER, CHEYENNE, OGDEN, SALT LAKE, &c.,
Giving First Grand Performance in Colossal Oriental Pavilion, AT NEBRASKA CITY, APRIL 10TH, 1872.
Leader and Brass Band and General Performers wanted at once.
SALARIES PAID IN GOLD.
52-1t* COL. L. C. GOODWIN, Proprietor, Nebraska city.

GEO. CONSTABLE'S
RAILROAD OVERLAND CIRCUS
Will leave OMAHA, NEB., April 10th, 1872, for COLORADO, UTAH and CALIFORNIA.
PERFORMERS OF ALL KINDS CAN HAVE GOOD SALARIES PAID IN GOLD.
A FIRST-CLASS BRASS AND STRING BAND LEADER WANTED. MUSICIANS, &c.
WANT TO HEAR FROM S. Q. STOKES, W. C. BROWN, L. G. BROCKWAY, J. S. TRIMBLE, LEVI NORTH, AUSTIN BROS.
PRIVILEGES FOR SALE—CONCERT, SIDE SHOW, CANDY STAND, &c.
Address GEO. COSTELLO, OVERLAND CIRCUS, care L. C. Goodwin, Nebraska City, Neb. Curiosities wanted for Side Show. Will share or hire. Will be the finest show out. 52-1t*

PRIVILEGES TO RENT, &c.
Will sell wagon, harness and candy stand fixtures complete, and RENT CANDY STAND PRIVILEGE, WITH FIRST CLASS CIRCUS, IF APPLIED FOR SOON.
WILL RENT DOLLAR STORE PRIVILEGE THE SAME.
ALSO WANT LIVING CURIOSITIES.
And have 1 sett of Entree Dresses and other circus property for sale cheap. Address WM. J. METCHEAR,
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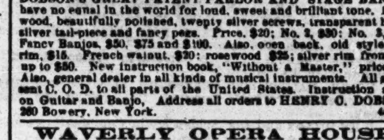

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